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THE NEW YORK DRAMATIC MIRROR

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MIRROR SUBSCRIPTIONS FOR THE SUMMER.

Members of the profession may subscribe for THE MIRROR *from this office for June, July and August upon the following special terms: One month, 45 cents; two months, 85 cents; three months, $1.00, payable in advance. The address will be changed as often as desired.*

A GOOD STORY SPOILED.

A RECENT cablegram from London related a peculiar position taken by an actor drawn as a juror in that city. As the story was told, the actor pleaded as a reason for being excused from such service that he was "a rogue and vagabond" under the ancient law of the realm, and thus ineligible for jury duty.

This legal episode was also published in London, and there, as here, no doubt it caused much wonder and no little amusement. To many it probably suggested a sharp contrast as between the social condition of the player in most countries to-day and the ancient law which in England set him apart among the disreputable; and as the London actor's plea to escape jury service—if that was the real cause of its making—was accepted by the King's Counsel before whom it was preferred, the assumption that this ancient statute that branded the player as a rogue and vagabond is still of effect was plain.

Now comes a fact, however, that practically spoils the story. Some one who has investigated the matter declares that the Acts in which actors were described as rogues and vagabonds were repealed almost a hundred years ago. Thus the actor was and is eligible to serve as a juror, as he is eligible to perform other functions of the citizen.

It would be interesting to read the facts as to the inception in England of the movement for the repeal of this ban on the actor, as well as the debates which must have ensued in Parliament before the repeal was achieved. But this disclosure remains for some enterprising delver among the records. It is enough, perhaps, to know that the ancient law has been abrogated; that the actor long before its repeal was unjustly characterized by it; and that the social condition of the player to-day is much like that of other persons who work with dignity and intelligence in a great field.

A FAR-AWAY EXAMPLE.

THAT the theatre instructs, educates, warns or inspires, according to the nature of its mediums, in any national or racial environment, is shown again by the production in Hong Kong and other Chinese cities of a play which illustrates the evils of opium smoking. It is said to have been more effective in this direction than many of the edicts periodically pronounced by the imperial government against the opium traffic.

The idea of this dramatic attack upon opium came from a rich body of Chinese amateurs, who acted purely from patriotic motives. And their work has been pecuniarily profitable as well as ethically valuable, because the lesson enforced is carried in a drama which is interesting without reference to its moral elements.

This Chinese drama in a way suggests that long-used play in English directed against the liquor traffic, Ten Nights in a Barroom. Its chief character is a wealthy Chinaman whose indulgence in opium wrecks his health and plunges him into poverty and squalor. His wife, a pious woman, prays constantly in the temples for the delivery of her husband from his thrall. Dramatic variety is added to the play by her capture and sale into slavery, a brigand seizing her as she comes from her daily supplication for the reformation of her husband.

The hero of the drama is not of the type that appeals in the Western world, although his services are dramatically effective. He is an aged philosopher—perhaps in line with the Chinese reverence for years—and learning of her unhappiness and her plight he seeks her out, effects a rescue, and sends her to Japan to study medicine. After an interval she returns to her native town to practice. There she recognizes in a dirty beggar in the street her ruined husband. Compassionately she takes him to her home and applies the medical skill learned in Japan, in the hope of destroying the opium craving. As in the West, so in the East, a happy ending is required by the audience, so the medical wife is successful with her drugs; the husband is reformed, the home is re-established, and they live happily ever afterward.

It is a far cry from China to the habitat of BERNARD SHAW, but the theatre embraces the universe, and this modern philosopher has recently pronounced some truths about it apropos of the discussion in England of an endowed institution that may well be quoted in association with this far-away lesson:

"Why will they build an uncommercial cathedral to accommodate fifty churchgoers when 500,000 playgoers are left without an uncommercial theatre?" he asks. "The theatre is literally making the minds of our urban populations to-day. It is a huge factory of sentiment, of character, of points of honor, of conceptions of conduct—of everything that finally determines the destiny of the nation, and yet it is openly said that the theatre is only a place of amusement. It is nothing of the kind. A theatre is a place of culture, a place where people learn how to think, to act and feel—more important than all the schools in Christendom."

And yet the theatre is also a place of amusement. Its functions are really as varied as those of humanity itself—that humanity whose myriad fancies it reflects and whose many longings it in a measure, for the moment, satisfies. It is a great institution.

THE HARVARD SPRING PLAYS.

Wilfrid North is back in town after having coached the members of the Harvard Dramatic Club for their regular Spring performances. The latter occurred May 17, 18 and 20, in Cambridge and Boston, and included four one-act plays, all, as usual, by Harvard men. The first, by Hermann Hagedorn, '07, was entitled The Horse Thieves; the second was an adaptation of Chaucer's "Pardoner's Tale," by F. Schenck, '09; the third a dramatic poem by Hermann Hagedorn, entitled Five in the Morning; and the fourth an adaptation, by Leonard Hatch, '05, of Charles Lever's "Con Cregan's Luck," and called by Mr. Hatch The Heart of the Irishman. The acting was uniformly good, a fact for which Mr. North received much commendation. The work of James Eccles and E. A. Bemis was particularly praiseworthy. There were many Yale men present, including members of the Yale Dramatic Club, and Professor George P. Baker, of Harvard, the instructor in a course of criticism and play construction of which the Dramatic Club's performances are a valuable ally and supplementary feature.

PLAY PIRACY CURBED IN CANADA.

The National Association of Theatrical Producing Managers has sent out to all its members notification of an amendment to the criminal laws of the Dominion of Canada, which particularly affects the question of play piracy. The passage of the amendment was largely due to the efforts of the association, and reads as follows:

"Every person who, after the registration of any dramatic work, publicly performs, exhibits or represents, or who in any manner causes or aids or abets the public performance, exhibition or representation, in whole or in part, of such dramatic work, without the consent of the proprietor (unless he proves he acted innocently), is guilty of an offense, and liable on summary conviction to a fine not less than $100 and not exceeding $500, or thirty days' imprisonment, or both, in the discretion of the court, and on second or subsequent conviction to imprisonment, with or without hard labor, for six months."

PERSONAL.

ANGLIN.—Margaret Anglin arrived in New York last Tuesday morning on the *Kaiser Wilhelm II.*, having been absent from this country a year, five months of which were spent in a notable Australian tour. While in Europe Miss Anglin obtained some plays for American production. After a short visit to her brother in Canada the actress will go to Beverly, Mass., for the Summer months.

PRIEST.—Janet Priest is at present visiting friends through the West, and will next season be featured with Gus Edwards' Holland Heines.

FILKINS.—Grace Filkins, now playing in The Third Degree, has been engaged to appear next season in a new play called An American Widow.

PITOU.—August Pitou and Mrs. Pitou sailed for Europe on Saturday and will not return until the opening of next season.

JEFFERSON.—William W. Jefferson sailed for Europe on the *Bretagne* May 27. He will join Mrs. Jefferson (Christie Macdonald) in Paris, returning in August to begin rehearsals for The Henrietta, in which he and Joseph Jefferson will star next season.

HACKETT.—Norman Hackett closed his first season as a star in Classmates at Jamestown, N. D., May 26. After a few days in Detroit he will return to New York to consult with his manager, Jules Murry, upon the details for Beau Brummel, which is to be his next play.

COGHLAN.—Gertrude Coghlan has been engaged by Henry B. Harris as leading woman to support Robert Edeson in W. Somerset Maugham's comedy, The Noble Spaniard, to be produced in September.

TREE.—It is reported from London that Beerbohm Tree will play Macbeth in his annual Shakespearean festival at His Majesty's Theatre.

HARRIS.—William Harris paid $2,001 for a seat at the Boston Theatre on the occasion of the Lamb's Gambol. This was the highest price paid for a seat during the entire tour of the organization.

PLATT.—George Foster Platt, the announcement of whose engagement for the post of producer at the New Theatre for next season was made public last week, will leave the staff of the Valencia Theatre, San Francisco, where he is now general stage director, in August, and come East immediately, preparatory to assuming his new duties.

SEMBRICH.—Madame Marcella Sembrich has canceled her engagements on account of ill health. Some time ago she announced her resolution to retire from the operatic stage and devote herself to concert work. The engagements now canceled included farewell performances in Berlin.

ASHWELL.—Lena Ashwell has started a subscription for the British Legion of Frontiersmen with a contribution of £50.

IRVING.—Ethel Irving, who has been very ill in Paris, is reported to be convalescent. Under the direction of J. E. Vedrenne she will soon be seen in a play adapted from the French and called The Painter's Model.

BOURCHIER.—Arthur Bourchier will, it is reported, produce a new play by Alfred Sutro in the Fall.

SMITH.—Winchell Smith's new comedy, The Fortune Hunter, will, it is announced, be the opening attraction at the Gaiety Theatre next season.

FARRAR.—Geraldine Farrar sang at the American embassy in Paris on May 26 for the benefit of Holy Trinity Lodge.

FERGUSON.—Elsie Ferguson has been engaged by Henry B. Harris to play the leading role in Channing Pollock's new play, Such a Little Queen, to be produced in September.

SOTHERN.—E. H. Sothern, while playing in Boston recently, celebrated the 5,000 performance of Our American Cousin, which he is now playing under the title of Lord Dundreary.

DANIELS.—Frank Daniels and Mrs. Daniels sailed for Europe on the *Mauretania* on May 26. Mr. Daniels will look over the European musical comedies with a view to American production.

STANDING.—Guy Standing has gone to Europe for the Summer, sailing on the *Mauretania* last Wednesday.

BREESE.—Edmund Breese will be starred by Henry B. Harris next year in The Earth, James Bernard Fagan's play, which is now running in London and which Mr. Harris will produce here next season.

CLEMENS.—Samuel L. Clemens (Mark Twain) is reported to have written a comic opera based upon his story, "A Yankee in King Arthur's Court."

PERFORMANCE AT SMITH COLLEGE.

The last performance for the year of dramatics at Smith College under the new arrangement which divides all the students into four groups for the purpose, was given by division four on May 22. The play was The Lady of Lyons, in which the following young women took part: Elizabeth Wilds, Winifred Naid, Louise van Wagner, Portia Sweet, Elizabeth Ware, Ora Van Slyke, Winnifred Wheeler, Edna Whitney, Gladys van Deventer, Josephine Thomas, Katherine Whitney, Gertrude Swartz, Marie Zulich, Katherine Varick, Gertrude Wilson, Marion Yeaw, and Josephine Whitney.

HEINRICH CONRIED'S LIBRARY SOLD.

Heinrich Conried's library of plays has been purchased by August Lüchow, the present lessee of the Irving Place Theatre. Mr. Lüchow also secured the scenery, costumes, electric lighting plant and other theatrical properties accumulated by Mr. Conried during his thirteen years as lessee of the Irving Place.

PORTER EMERSON BROWNE SHOOTS INTRUDER.

Porter Emerson Browne, the playwright, on May 26 shot and slightly wounded William De Foy. The man injured was at the time trying to force an entrance into Mr. Browne's home at South Norwalk, Conn., it is said, and was suffering from delirium tremens.

A MODERN COLUMBUS.

Milton Nobles Blithely Details the Reasons Why He Thinks He Is One.

The versatile comedian and playwright, Milton Nobles, was amiably reminiscent one day last week.

"I'm going into the Columbus business," he said. "That is, I am re-entering the discovery field. I have always been in it more or less, as an avocation rather than a vocation. Of course you know, Columbus never really discovered us, notwithstanding big Tim Sullivan's bill at Albany for another holiday as a sop to his Dago constituency. We were here all the time. Discovery is only the means to an end. Really Columbus was discovered by those Indians down in South America, or was it Central America?

"I've often wondered what this country would have done for marches if that young Sousa hadn't discovered me in Washington some twenty or thirty years ago and prevailed on me to take him on the road as a leader. I still have the original MS. of his first march, dedicated to myself. It's called 'The Bludsoe March.' It's a rattling good one, too, with the genuine Sousa swing. Some of these days I'll publish it.

"A few years later I one evening dropped into the San Souci Garden, on Third Avenue near Thirteenth Street. I was attracted by the splendid work of a young violinist in the orchestra. I engaged him as leader. His name was Essigke. During the season he attracted the attention of some army officers who were my guests in New Orleans. For many years now he has held the position of general musical director for the United States Government at West Point.

"About fifteen years ago there was a high-browed, intellectual-looking young Englishman who parted his pale hair in the middle, wore spectacles and clerked in a broker's office in Chicago. He also wrote plays during evenings and lunch hours. When not holding down his high stool in the broker's office or writing plays he could be seen with a manuscript under his arm, haunting the footsteps of stars to or from the theatre. Sometimes he boldly entered hotels and sent up his card. The stars, of course, were never in. One fate-fraught day this pale, blue-eyed Columbus discovered me in the lobby of the old Sherman House. I was in an amiable mood. Before I knew it he had me cornered in the far end of an upstairs writing room. In twenty minutes he had me interested. In an hour he had me anxious, and at the end of two hours I took the manuscript to my room for a personal reading. A few weeks later I read it to Seabrooke in the Hotel Marlboro. It was produced that season, with Seabrooke in the stellar role. It was called The Speculator. It was a rattling good play. It made good at the Fifth Avenue Theatre in New York city late in the season. It had crudities, of course, but the goods were there, and managers were quick to see that there was a new man in the field. He could both write and construct; he had no difficulty in placing his next plays, The Wrong Mr. Wright and What Happened to Jones, and his subsequent career is a matter of stage history.

"Now, to show that dramatic authors are not, like republics, ungrateful: I met Broadhurst on Broadway one day recently, and he assures me that as soon as he can collect the royalties for that first tour of The Speculator he intends to make me a present of a fur overcoat. I'm glad the Summer is at hand.

"While past successes in the Columbus business have not been overburdened with pecuniary results, they have a collateral value as experience. A year ago I placed the drama of Kate Shannon, by Gertrude Nelson Andrews, with a well-known star. She paid liberal advance royalties and had the usual one year option. For reasons known to herself she has not produced the play. The option has just expired. I have offers from two established stars for the play. Meantime Miss Andrews has not been idle. One month ago she had completed another play. I secured for her a reading to a member of the firm of Klaw and Erlanger, and had a contract within twenty-four hours. That firm will produce the drama in New York in September. A contract for a second drama was signed recently by the same firm upon the reading of the scenario. Before November Miss Andrews will have three plays in the first-class theatres.

"It would obviously be absurd to rate Miss Andrews among recent discoveries. She has been a writer of reputation for years, and has had several plays produced, but always in stock or repertoire, where they have not reached their clientele. She had several years' practical stage training as the leading actress of her own company. As a press agent she has done all kinds of hack work. In California she hurriedly rewrote several failures, converting them into comparative successes. In Minneapolis last Summer the Ferris Stock company produced her rural play, In Berkshire Hills, to the largest week's receipts of the season, exceeding The Girl of the Golden West by several hundred dollars. Kate Shannon had its only production in Los Angeles something over a year ago, at the Auditorium, by the same stock company. It was the artistic and pecuniary success of the season. Neither the play nor the author had ever been heard of. Yet managers of stock companies, unable apparently to get out of the narrow rut of prejudice and conventionalism, maintain with dogged persistence that they can't afford to risk new plays. They prefer to pay royalties ranging from $500 to $1,500 a week for second-hand goods.

"A noticeable trait of managers is, and time out of mind has been, the persistent habit of underestimating the intelligence and discrimination of their audiences. Ego, ego, ego! They gauge a broad collective intelligence by the narrow rule of their own individual limitations. This is a digression, however, from the Columbus proposition. If you run across any struggling, unrecognized geniuses, who are sure they have written great plays, put me wise and I will proceed to discover them. Terms—*n'importe*. I am in this Columbus business for health and art."

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will be answered. Letters to members of the profession addressed in care of THE MIRROR *will be forwarded if possible.]*

D. R., Versailles, Ky.: Denman Thompson was born in Pennsylvania in 1833.

M. K. H., Muskogee, Okla.: The maiden name of Queenie Vassar was Cecelia McMahon.

T. K., Pittsburgh, Pa.: William Gillette is the author of the spectacular drama, Ninety Days.

WILLIAM D. BISHOP, Jr., New Haven, Conn.: The original cast of Her Own Way was published in THE MIRROR of Oct. 10, 1903.

A. B., Helena, Ark.: Lady Windemere's Fan was produced for the first time in New York at Palmer's Theatre, Feb. 4, 1893.

M. A. H., N. Y.: The play On Probation was the result of a collaboration between Brander Matthews and G. H. Jessop.

W. G. B., Deposit, N. Y.: Gertrude Coghlan made her professional debut on Jan. 15, 1893, playing Mion in Sardou's Diplomacy at the Lyceum Theatre, Detroit, Mich.

R. A. B., Hackensack, N. J.: Mrs. George Drew Barrymore died at Santa Barbara, Cal., on July 2, 1893. She left three children, Lionel, John, and Ethel Barrymore, all of whom have been successful on the stage.

M. C. E., New York city: 1. THE MIRROR cannot answer questions in regard to salaries of actors. The demand for musical acts is on a par with the demand for any other kind of acts, but the supply is greater. 3 and 4. It is impossible to state accurately just how many moving picture theatres there are in New York and in Boston, as the number is increasing daily.

EDWIN BLAKE: Frederic Thompson was born in Nashville, Tenn., thirty-seven years ago. He studied architecture, and won prizes for designs of buildings for the Nashville Exposition in 1897, and became manager of amusement enterprises by the failure of a company which owed him money. In partnership with Elmore Dundy he produced A Trip to the Moon at the Buffalo Exposition, and shortly afterward he built Luna Park at Coney Island. His first venture as the manager of a play was Brewster's Millions, which was a great money maker.

THE USHER

All honor to the Lambs!

Last week THE MIRROR, considering the needs of the Actors' Fund of America and the uncertain and occasional sources of its support, suggested that performances be organized from the Fund membership in line with the very successful performances given by the Lambs' Club on its own behalf; and, in case this could not be done, the further suggestion was made that the Lambs themselves, many of whom are Fund members and all of whom naturally hold this great professional charity in high esteem, might well devote their remarkable associated talents to a Fund benefit after their projected series of appearances had been made.

Presumably acting upon this suggestion, the Lambs' Club last Thursday announced that upon the conclusion of the tour undertaken to raise funds for a new club house a performance would be given in New York for the Actors' Fund.

Monday evening (Decoration Day) was announced as the time for this performance, and the Metropolitan Opera House as the place, this great auditorium having been donated for the event.

The avidity with which the New York public took seats for the Lambs' gambol at the Metropolitan Opera House on Monday, May 24, gives some inkling as to what may be expected as a result of a repetition of this extraordinary performance for the Fund.

Owing to the holiday on Monday, THE MIRROR is compelled to go to press on this number in advance of the usual time, and thus note of the later developments of this event must be deferred until next week.

The Usher repeats, however, that the Lambs deserve all honor for recognition of the Fund's needs and for this performance in its behalf, in line with the MIRROR'S suggestion.

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Frank A. Small, writing from Manchester, England, where he is associated with John Calvin Brown, manager of White City, a great amusement enterprise on American lines, says:

A fallacious idea exists in some peculiarly constructed minds that there is no prejudice against Americans in England, but please present my compliments to the next fellow you hear say so, and tell him that I say "he is a liar." It would break a Vanderbilt paying postage, even at the reduced rate, on the clippings from the daily press that come under my own notice and that show this prejudice. I have had hundreds of men admit the thing in my everyday talks with them.

Mr. Small, to clinch his vigorously expressed opinion, incloses a column from the London *Daily News*, by E. A. Baughan, in which Charles Frohman is assailed as a menace to the London stage, because he has acquired the management of or interests in no less than seven theatres in that metropolis.

The argument of the *Daily News* man against Mr. Frohman is not, however, wholly consistent. Mr. Baughan complains that Mr. Frohman figures too largely in the public press with reference to theatre matters; that his operations in London have changed the character of the theatres there in which he is interested; and that his future operations, even though not known, must be "viewed with alarm"—a phrase quite conventional with the Englishman who resents innovation.

♠

But the writer destroys his own argument when he says that Mr. Frohman's position in London "has been due to our own [i. e., the English theatre folks'] inartistic methods and general indifference toward the stage;" that "apart from the fact that it cannot be a good thing that the bulk of our British theatres should be under the control of an alien who is not even a British naturalized subject, there has not been much to grumble at in Mr. Frohman's management. Indeed, he can point with pride to many artistic enterprises which would never have been undertaken by our own commercial and actor-managers. The plays produced under his management are better cast than could possibly be the case at any ordinary theatre;" and that "his success has been due to our own weakness."

In the face of such admissions, it would seem that the charge of insularity and prejudice against Americans is well founded. But as for that matter, your average British subject, whether in the theatre or out of it, cherishes exactly the same feeling against any person whom he considers to be a foreigner—Frenchman, German or other. And as to "America," as these United States are called, there is more fictional sentiment than actual feeling in the talk about "Hands Across the Sea."

Yet how different it is in this country! Proof? Why, take a census of the English players who during the past twenty years have won note and money here, to say nothing of the English dramatists whose royalties from this country have exceeded those gained at home on the same plays, which critics on this side have praised with sole reference to their merits, and with no insinuation as to the nationality of their authorship.

♠

Judicial dignity is fairly well preserved in this country, in spite of the diverse sources from which judges are recruited under an easy political system.

According to tradition and the popular notion, the judicial office in Great Britain is even more solemnly administered than here. In that country wigs and gowns impressively adorn the judge and ceremony hedges his elevated state. Here there is less ceremony and, although the gown is a late judicial adoption, wigs—others than those worn all the time to cover baldness—are unknown.

Yet judges across the sea are human though they may not seem to be—and are forced to relax on occasion even in the course of duty. This is shown by a series of incidents in the Four Courts of Dublin the other day.

Miss Cunningham, described as a music hall artist, sued a furnishing company and the Belfast and Dublin Theatre Company for £500 damages. She had been furnished dresses for a pantomime. The costumes had been made for a shorter woman, and Miss Cunningham complained that they were too revealing on her person.

Mr. Healy, M. P., in court, suggested that the shortest of the dresses complained of should be tried on plaintiff, and Sergeant Moriarty and the Lord Chief Justice agreed. It was also the plaintiff's own wish. "The question for the jury," said his lordship, "would be: Were the dresses in fact indecent? because there might be hypersensitive idiosyncrasy." (Laughter.) Thus his lordship introduced the facetious proceedings.

His lordship, the jury, counsel and the lady retired to the ante-room, where the trying-on process was conducted. On returning to court, his lordship asked the jury if they wished to ask any questions as to whether the dress was altered or not since it was first given to plaintiff.

The wardrobe mistress said the dress had not been altered since the complaint was made. The dress had come from a Bristol pantomime, and was altered to suit Miss Cunningham, according to her own measurements. Miss Cunningham was afterward very cross about it. The manager had been willing to have it altered a little, but to make it long would make the character of Jill assumed ridiculous. Then ensued this colloquy and "business" in court, according to a veracious chronicle:

His Lordship: Jill was a flippant thing, moving about gracefully, wasn't she?

Yes, my lord. (Laughter.)

The jury wished to see Miss Cunningham and Miss Fink, who succeeded her in the part of principal girl, on the table. Both ladies then stepped on to the table.

Sergeant Moriarty: Let them take off their boots. (Laughter.) Will your lordship allow that?

The Lord Chief Justice: Yes.

Miss Cunningham and Miss Fink then proceeded to remove their boots.

Mr. Healy: My lord, I really think it is their hats that should be taken off. (Laughter.)

The Lord Chief Justice: Let the ladies take off their hats, but we will stop there. (Loud laughter.)

"I must say," added his lordship, "the ladies themselves are the least excited in court."

The ladies, then, minus hats and boots, stood on the table, first side by side, and then back to back.

The Foreman of the Jury: Miss Cunningham is undoubtedly the taller.

Mr. F. W. Warden said Miss Cunningham had her own song and dance, "When You've Got the Boy You Want." (Laughter.)

Sergeant Moriarty: I'd like to hear Mr. Healy sing it. (Laughter.)

The Lord Chief Justice: You are at liberty to sing it. (Laughter.)

Miss Fink was also examined, but in the end the jury disagreed, and they were discharged.

Surely a judge—to say nothing of a Lord Chief Justice—who thus can inject pleasantry into a case is an interesting person.

♠

Marie Dressler purchased a box for the Lambs' Gambol at Hammerstein's Philadelphia Opera House on May 26, and donated it to the old players of the Edwin Forrest Home, Springbrook.

As the box held only six, the superintendent of the Home, allotted five of the seats to as many of the old lady guests of the Home, leaving one to be given to one of the four men residents. Charles G. Fyffe withdrew from any competition for the other seat, leaving the three men to "gambol" for it.

Miss Dressler, by her gracious act, afforded the occupants of her box a most unexpected pleasure in witnessing the gambol of the Lambs. She paid her first visit to the Forrest Home the day before Shakespeare's birthday, and was much impressed with its many attractive features for the comfort and happiness of the veteran players. Miss Dressler was an interesting and entertaining visitor, full of lively, breezy chat to its guests as they came down to greet her, and before leaving gave an invitation to the Home people to witness The Boy and the Girl, which they did during the engagement at the Garrick Theatre, Philadelphia.

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Ignoring many stated reasons which did not explain the non-success of late of German theatres in New York, THE MIRROR some time ago declared as the real reason the fact that the German-speaking population of this city, by natural processes, was decreasing.

The new generations born of German parentage do not perpetuate the speech of that parentage, but turn to English. *Collier's Weekly* now says on the same subject:

The closing of two American theatres in which German plays were produced has called out various explanations, one of which at least is true. Germans become nationalized easily wherever they go. Those who emigrate to the United States usually arrive equipped with some knowledge of our tongue and life, quickly extend their study of both, before long speak English with fluency and adopt our customs. You will often meet Germans here who decline to answer you in German. If you address them in that language they reply in English. Many children born here of people who came from the Father land can neither read nor talk the language of their parents. The closing of the German theatres, therefore, grows from the same causes which make of German immigrants such excellent American citizens.

Which continues THE MIRROR idea in another form.

CAST FOR FOLLIES OF 1909.

The complete cast for The Follies of 1909 is announced by Florenz Ziegfeld as follows: Nora Bayes, Bessie Clayton, Harry Kelly, Annabelle Whitford, Arthur Deagon, Billie Reeves, Jack Norworth, Lillian Lorraine, Sophia Tucker, William C. Schrode, Maurice Hegeman, William Bonnelli, Gertrude Vanderbilt, Rosie Green, Welch Mealey and Montrose, Josephine Whitted, Mae Murray, J. Schrode, Arthur Hill, Dave Abrams, William Powers, Anna C. Wilson, Elise Hamilton, Marion Whitney, Virginia Marshall, Majorie Bonner, Edna Chase, Edith Daniels, Bessie Fennell, Ruby Lewis and Florence Walton. The entire company is now in rehearsal under the direction of Julian Mitchell.

ENGAGEMENTS MADE BY HENRY B. HARRIS.

Recent engagements have been made by Henry B. Harris as follows: Edna Archer Crawford and Beatrice Prentice, for On the Eve; William Herbert, for The Third Degree; Max Freeman and Macey Harlan, for The Noble Spaniard.

FAIRFIELD THEATRE BURNED.

The Grand Opera House at Fairfield, Iowa, was burned May 17. Loss, $25,000; insurance, $6,000. It will probably be rebuilt for next season.

REVIEWS OF NEW PLAYS.

A DEPRESSING EROTIC DRAMA AND A PLEASING GERMAN OPERETTA.

The Game of Love a Disappointment—The Opera Ball Is Merry—An Influx of Spring Opera—Mr. Mantell's Farewell Week.

To be reviewed next week:

THE NARROW PATH.....Hackett
THE BOY AND THE GIRL.....Aerial Gardens

Wallack's—The Game of Love.

Drama in four acts, by Federico Mariani. Produced May 24.

John	Forester Hackett
Phillip Grove	Fred W. Strong
Alfred Britton	E. J. Ratcliffe
Robert Watson	Sheldon Lewis
Mrs. Richard Holmes	Josephine Lovett
Mildred Holmes	Florence Lester
Louise Grove	Gertrude Berkeley
Richard Holmes	William Norton
Park	H. E. De Lasaux
Dixon	Charles D. Herman

Quite the most preposterous and certainly the dullest dramatic monstrosity of the Spring and early Summer season arrived at Wallack's last Monday night in Federico Mariani's The Game of Love. To attempt to narrate the uninteresting tale which the author has smeared thinly through four acts of boring and meaningless chatter is discouraging. The principal figure appears to be a male coquette, the larger part of whose time seems to be spent in attempting to seduce other men's wives and posing through drawing-rooms, indulging in would-be smart and cynical sayings, ridiculing the virtue of all women. The divorced husband of one of the many women he has ruined shoots him just as he is about to hold a first clandestine meeting at his studio (the creature is an artist) with the wife of another man whom the aforesaid divorced husband wishes to protect. The male flirt is only slightly wounded, and after a short stay in a hospital is out and about again, with the announcement that he has married his nurse, who, by the way, is the wife of the divorced husband who did the shooting. There are two other women characters in the story with whom the artist has illegitimate love affairs. His escapades make no pretty spectacle.

Aside from the disgusting character of the story, the faults of The Game of Love are too numerous to recount. It is wretchedly written, the alleged wit and pseudo-cynicism are of the tawdriest kind, and there is almost no action from the first rise of the curtain to its final fall. It is all talk, dull, abnormal and preposterous talk.

That with one or two exceptions the acting was uniformly bad is perhaps more Mr. Mariani's fault than that of the players. The task of making lifelike the author's characters was one beyond the cleverest cast. E. J. Ratcliffe played the artist with absurd affectation and tiresome precision. The one bright spot, from the acting standpoint, was Gertrude Berkeley's Mrs. Grove. Although not an important role, the intelligent way in which it was done made it stand out conspicuously from the surrounding puppets. For the players as a whole, however, one felt tremendously sorry.

The old-fashioned theatregoer still looks upon love as "a pleasing thing and happy," and such it is. Despite Mr. Mariani, it is never the distorted, abnormal, disgusting thing of rottenness he pictures.

Yorkville—The Opera Ball.

Operetta in three acts, by Victor Leon and Hugo von Waldberg; music by Richard Heuberger. Produced May 24.

Theofil Beaubuison	Emil Berla
Madame Beaubuison	Anna Wilhelmy
Henry	Mizi Raabe
Paul Aubler	Karl Klun
Angele	Minnie Landau
Georges Dumenil	Wilhelm Nikow
Marguerite	Cornelia Morena
Germain	Jacob Brust
Hortense	Louise Barthel
Feodora	Anna Sanders
Philippe	Kurt Manthey
Jean	Heinrich Riehl
Alfonse	Caesar Lessheim
Mignon	Johanna Brockman
Manon	Anna Umbey
Fleurette	Nora Kruger
Yvette	Fanny Manthey
Finette	Marga Garden

The Opera Ball, which had its first American production at the Yorkville Theatre on the night of May 24, deserves to have a long run. The book is bright in spots, but in the second act becomes slightly incoherent. This act seems to begin and end nowhere. At last confusion sets in. The act is worth while, though, because of a lovely waltz song, dilating on the pleasures of dining *à deux* in a *chambre séparé*. This song also has a place in the third act. In this act there are lots of sparkle and movement. The solution of the complications in which the characters have involved themselves deserves the highest praise. In this particular the Messrs. Leon and von Waldberg have covered themselves with glory.

The music is a great deal better than that heard in most of the Broadway comic operas. It bears evidence of having been written by a genuine musician. The tune above mentioned is only one of several catchy waltzes that occur in the piece. The plethora of good songs makes it a difficult matter to single out a single one as the best. Each one to his taste. Go yourself and make your own choice. You won't regret having gone.

The Beaubuisons and the Aublers, natives of Orleans, are visiting Paris. There they call frequently on their friends the Dumenils. Dumenil is a gay dog, whose wife takes his flirtations in the most matter-of-fact way. He gives his friend Aubler lessons in how to deceive his wife. The two friends receive anonymous invitations to the Opera Ball. In each the writer says her swain will be able to recognize her by a pink domino she wears. These invitations have been written by Madame Dumenil's maid, at the request of her mistress, who has bet Madame Aubler that, if the opportunity came, her husband would prove as weak as other men. The maid, Hortense, writes a third note, like the others, which she delivers to Henry, a young naval cadet, nephew of the Beaubuisons, who has been pursuing her. Beaubuison, Aubler, Dumenil and Henry go to the ball. The conspiring wives are also there, wearing pink dominos. Hortense has come on her own hook, also in a pink domino. Many complications ensue which are straightened out satisfactorily before the curtain falls.

Emil Berla as Theofil Beaubuison extracted all the humor out of a part that made no great demand on his ability. It certainly is not a part like that of the onion peddler, in which Mr. Berla shines. Karl Klun acted well as Aubler and sang excellently. He has a good voice, which he knows how to use. Heinrich Riehl had only one opportunity to display his pleasant tenor. Mizi Raabe as Henry sang nicely, though rather weakly. Louise Barthel made a real hit in the soubrette role of Hortense.

West End Theatre.

What David Belasco announces as the final New York appearance of David Warfield in The Music Master began with this star's engagement at the West End Theatre last Monday night, for two weeks, until June 5. For five years the humorous and pathetic character of The Music Master has been known to the admirers of David Warfield as one of his greatest pieces of work, and last Monday night the reception after the second and last acts was just as hearty and enthusiastic from his Harlem friends as when he bowed before them at his last appearance in this character here. Agousto Aramini, Louis P. Verande, William Elliott, as musicians, were excellent, and Oscar Eagle's strong portrayal of Mr. Stanton was received with deserving appreciation. Marie Bates as Miss Houston gives an inimitable portrayal of this type of New Yorker, and Antoinette Perry and Antoinette Walker were both well received by the audience and merited their appreciation. A matinee will occur on Decoration Day and Saturday, June 5.

GRACE GEORGE GOING ABROAD.

Grace George, having completed her season in A Woman's Way at the Hackett Theatre last Saturday evening, will sail for Europe this week in company with her husband, William A. Brady.

At Other Playhouses.

AERIAL GARDENS.—The Boy and the Girl, with Marie Dressler as the bright particular feature of a strong cast, was the attraction which opened the warm weather season of the Aerial Garadens, on the roof of the New Amsterdam Theatre, last night.

MAJESTIC.—On Saturday night Cole and Johnson in The Red Moon drew their season at the Majestic Theatre to a close.

CRITERION.—After one hundred and thirty New York performances The Fair Co-Ed closed its season at this theatre last Saturday night. The house will remain dark until the opening of the new season.

GRAND OPERA HOUSE.—Yesterday at this theatre occurred the two final performances of the International Grand Opera company (Ivan Abramson). The short stay of the company here has been most successful, and the operas have been put on and sung in very commendable fashion. To-night (Tuesday) The Queen of the Moulin Rouge returns to this house.

METROPOLIS.—Music lovers in the Bronx were generous in their patronage of Gustav Hinrich's Grand Opera company during its stay at this theatre, and availed themselves readily of the opportunity to hear at popular prices Aida, Faust, Il Pagliacci, Cavalleria Rusticana and the other standard operas.

YORKVILLE.—The Opera Ball (Der Opern Ball) started its second week here last night. The merry German operetta has been very favorably received.

ACADEMY OF MUSIC.—Here last night Julia Marlowe and E. H. Sothern returned to New York for an early Summer engagement which gives promise of being a notable one. For the current week the bill is Romeo and Juliet. During the week of June 7 Miss Marlowe and Mr. Sothern will be seen, on Monday, Tuesday and Wednesday evenings and at the Wednesday matinee, in Hamlet, and on Thursday, Friday and Saturday evenings and at the Saturday matinee, The Merchant of Venice. During the week of June 14, on the first three nights of the week and at the Wednesday matinee, the bill will be Twelfth Night, and for the second half of the week, including the Saturday matinee, The Taming of the Shrew.

HACKETT.—Grace George ended her long run at this theatre in A Woman's Way, Saturday night, and was succeeded last night by The Narrow Path, a new play by John Montague.

CURRENT AMUSEMENTS.

Week ending June 5.

ACADEMY OF MUSIC—E. H. Sothern and Julia Marlowe in Romeo and Juliet—8 times.
AERIAL GARDENS—Marie Dressler in The Boy and the Girl—1st week—1 to 6 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—William Hodge in The Man from Home—43d week—335 to 343 times.
BELASCO—Going Some—8th week—57 to 65 times.
BIJOU—A Gentleman from Mississippi—30th week—285 to 293 times.
BLANEY'S—Follies of the Day—4th week—28 to 37 times.
BROADWAY—The Midnight Sons—2d week—10 to 18 times.
CASINO—James T. Powers in Havana—17th week—128 to 136 times.
CIRCLE—Closed May 8.
COLONIAL—Vaudeville.
CRITERION—Closed May 29.
DALY'S—The Climax—8 times, plus 6th week—41 to 49 times.
EMPIRE—Maude Adams in What Every Woman Knows—24th week—184 to 191 times.
GAIETY—J. E. Dodson in The House Next Door—8th week—57 to 65 times.
GARDEN—Closed April 10.
GARRICK—William Collier in The Man from Mexico—25 to 33 times.
GERMAN (Irving Place)—Closed April 24.
GRAND OPERA HOUSE—Commencing June 1 Queen of the Moulin Rouge—188 times, plus 7 times.
GRAND STREET—Stock co. in Pinkerton Detectives.
HACKETT—The Narrow Path—1st week—1 to 9 times.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—Jefferson De Angelis in The Beauty Spot—8th week—58 to 66 times.
HIPPODROME—Sporting Days and Battle in the Skies—Closed May 31.
HUDSON—The Third Degree—18th week—139 to 147 times.
HURTIG AND SEAMON'S MUSIC HALL—Girls of the Moulin Rouge Burlesquers—3d week.
KEENEY'S—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Candy Shop—6th week—35 to 42 times.
LIBERTY—Robert Hilliard in A Fool There Was—11th week—79 to 87 times.
LONDON—Vaudeville.
LYCEUM—Eleanor Robson in The Dawn of a Tomorrow—18th week—146 to 153 times.
LYRIC—The Great John Ganton—5th week—34 to 41 times.
MAJESTIC—Moving pictures and vaudeville.
MAXINE ELLIOTT'S—The Blue Mouse—181 times, plus 5th week—33 to 41 times.
METROPOLIS—Hinrich's Italian Grand Opera co. in repertoire—3d week.
MINER'S BOWERY—Closed May 15.
MINER'S EIGHTH AVENUE—Closed May 8.
MURRAY HILL—Closed May 29.
NEW AMSTERDAM—Closed May 8.
NEW YORK—Closed.
OLYMPIC—Closed May 29.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Closed May 22.
STUYVESANT—Frances Starr in The Easiest Way—20th week—152 to 160 times.
VICTORIA—Vaudeville matinees.
WALLACK'S—The Game of Love—2d week—8 to 15 times.
WEBER'S—The Girl from Rector's—18th week—140 to 148 times.
WEST END—David Warfield in The Music Master—732 times, plus 8 to 15 times.
YORKVILLE—German Opera co. in The Opera Ball—2d week.

GOSSIP ABOUT ACTORS MANAGERS & EVENTS

A musicale was given by the pupils of Madame A. Litsner at her New York studio Wednesday evening, May 26. Elaine D. Gilbert rendered a soprano solo from Gounod's Queen of Sheba, and the Misses M. L. Geist, W. R. Cooper, K. Clark, E. Cronchley, H. Villefren, W. Brainos and William St. Willis assisted.

May Judels has been granted a divorce from Charles Judels, formerly a member of the company playing The Girl Behind the Counter.

The body of Madame Modjeska was on May 25 removed from Calvary Cemetery, Los Angeles, to be interred in Poland.

Mrs. Flora Long, a writer on psychology, has completed two new plays, one The Power of Love, and the other The Old New England Home, a melodrama.

Mr. William Molitor, late manager of The Alaskan, after a few days' visit with his relatives at La Crosse, Wis., left for Seattle, where he will look after John Cort's interests during the coming season.

Lida McMillan, now playing in The Girl from Rector's, has retired from the cast of that play to assume the role in The Third Degree relinquished by Grace Filkins.

Wallace Munro will be Olga Nethersole's manager next season.

C. H. Eastman, after a successful season of thirty-eight weeks ahead of W. F. Mann's The Cow Puncher, is again with the Chappell-Winterhoff-Stock company for the Summer.

Nina Fletcher, a young violinist of Newton, Mass., gave her first concert in Paris on May 25, assisted by George S. Harris, an American tenor.

Howard Jeffries, Jr., filled Wallace Eddinger's place in the cast of The Third Degree last week, Mr. Eddinger being absent on tour with the Lambs.

Many well-known Chicagoans attended the performance of The Great John Ganton at the Lyric Theatre on May 25.

Percival Aylmer is to appear in a repertoire of plays in New York early next season. A play by Björnstjerne Björnson, adapted by Grace Isabel Colbron, will be the first production. Following will be a new French drama adapted by George Felber, an English comedy by Gerald Villiers-Stuart, and a play by Gerhardt Hauptmann.

Master Robert Owen Forsman is entertaining his grandfather, Owen D. McGowan, of Boston. Mr. McGowan is eighty-four years old and was a well-known figure in the old theatrical days, numbering among his friends Charlotte Cushman, Mrs. Vincent, William Warren and many others who are dead. Master Robert is the three-months-old son of Mr. and Mrs. Harry H. Forsman (Grace Gilman). Mr. Forsman goes with The Third Degree next season.

Louis Thoma, proprietor and manager of the New Grand Opera House, Fairfield, Iowa, which was recently destroyed by fire, expects to have a new theatre on the old site in time to handle his next season's bookings.

W. A. Whitecar has been engaged by Henry B. Harris for next season.

Mrs. L. V. Manger, who sailed for Europe last Wednesday on the *Adriatic*, is a member of the Professional Woman's League and of the Actors' Church Alliance.

Laura Bennett has been engaged by Cohan and Harris for an eccentric character role in Fifty Miles from Boston.

Charles E. Witt, proprietor and manager of the Sans Souci Music Hall, Milwaukee, Wis., is at West Baden Springs, Ind.

A. F. Isham, manager of the Opera House, Caldwell, Ida., has returned after a month's visit East.

Conrad Cantzen has been engaged for Paul Armstrong's new play, For a Woman.

W. S. Barnes will manage the Cosmo of Eagle Grove, Ia., succeeding T. B. Stewart, who has taken up the moving picture business at Charles City, Iowa.

Edward Thurman and Karol Burns, of the Cameron company, were married on the stage at Gainesville, Tex., May 22.

S. E. Busser, of La Junta, Colo., recently inaugurated what is known as the Santa Fé Reading Room Entertainments, averaging two each month, at all reading rooms of the Santa Fé system. Several who started as amateurs in this way are now doing professional work.

Charles D. Bush, who was assistant treasurer of the Academy, Fall River, Mass., during the past season, has accepted a position as ticket seller at the main station of the New York, New Haven and Hartford Railroad Company in that city.

Katherine Scott will close her engagement with the Premier Theatre, Fall River, Mass., May 29. James Evans closed with the Premier Theatre May 23.

Minnie Alix arrived at her Fall River, Mass., home, May 22, to attend the funeral of her brother, who died suddenly.

Leo L. Leger, of Fall River, Mass., was in New York May 22 on business.

Mr. and Mrs. Harry S. Hadfield will spend part of their vacation in Massachusetts and Rhode Island.

Leonard Shepherd, who has been playing Shylock and Marc Antony with the Ben Greet company during the present season, has now started on a long tour, playing Caliban in The Tempest, a part it has been Mr. Shepherd's ambition to try for some years.

A rumor that Henry Russell, director of the new Boston Opera House, would manage the Metropolitan Opera House, New York, after next season, was denied by Otto H. Kahn, chairman of the Board of Directors of the Metropolitan Opera Company.

Boys of the Riverdale School presented an abridged version of A Midsummer Night's Dream on the school lawn May 24.

The Alt bill, designed to permit the sale of liquor in the New Theatre, has been vetoed by Governor Hughes.

Anita Bridger, who was married to Jamison Cotting, played an important part in support of Jameson Lee Finney in A Fool and His Money several years ago. Mr. Cotting is a member of many New York clubs and is reported to be wealthy.

Three companies presenting The Follies of the Day will, it is announced, be sent on the road next season.

George W. Howard, who was with Blanche Walsh last season, has signed with A. H. Woods and will again support Miss Walsh, playing the part of Arthur Thone in The Test.

The widow of Heinrich Conried has decided to continue the suit for $90,000 against the Metropolitan Opera House Company, instituted by him.

The differences arising between the firm of Liebler and Company and Lorne Elwyn, based upon the latter's alleged use, without the proper consent, of The Christian, have been amicably settled. It appears that the Liebler representative in Vermont, where Mr. Elwyn played the piece, acted without first making certain that the actor did not intend to pay for the play's use, as he claimed was his intention, pushing the case so far that it became necessary for Mr. Elwyn to meet the legal proceedings and plead guilty to the technical charge.

Olive Mead, violinist, who founded the Olive Mead Quartette, will be married to Merrill Green, a real estate dealer of New York, on June 5.

On Wednesday 250 children from the Jewish Orphan Home were guests of the management at the performance of The Follies of the Day at Blaney's Lincoln Square Theatre.

A manuscript of Samuel Taylor Coleridge, containing an unpublished translation of a play from the German and some unpublished essays of his, was sold at auction in New York for $180 on May 26.

Aaron Hoffman has begun suit against Gus Edwards, alleging that there are royalties due him from the play, School Days, produced by Mr. Edwards, and that Mr. Edwards has transferred the play to Stair and Havlin without consulting him. Mr. Hoffman has also asked for an injunction restraining Stair and Havlin from producing the play.

David Manning is back in New York and says he will be seen next season on Broadway.

The stage hands of the various Shubert theatres in New York have arranged a benefit performance at the Herald Square Theatre for Sunday evening, June 13, for the invalid widow and the children of George Manee, who was an employe of the West End Theatre. The gross proceeds of the performance will go to the beneficiaries, as the Shuberts have given the use of the theatre without charge. Many features of the Shubert musical attractions will be seen.

George F. Hall is meeting with much success in his revival of The American Girl, P. Grattan Donnelly's comedy drama.

It is announced that the Klaw and Erlanger Costume Company has made an agreement with Hugo Baruch and Company, the great theatrical costuming and supply house of Berlin, whereby the German firm will be represented here by the American firm. The arrangement was made through Bruno Baruch, a member of the firm of Hugo Baruch and Company.

Austin Gillam, leading juvenile of the Yankee Doodle Company, playing at the Gilliss Theatre, Kansas City, Mo., had his wig catch fire during a performance recently. He was not seriously injured.

Madame Edmond Rostand is preparing for publication an album which is to represent Coquelin Aine in all his roles. Edmond Rostand has written for it a preface in verse. Only five hundred copies will be published.

Mrs. Annie Yeamans was the guest of Buffalo Bill at the Wild West Show in Brooklyn on May 21. It is not generally known, but is a fact, that Mrs. Yeamans made her first appearance before the public as a horseback rider in an Australian circus in 1850, being then fourteen years old.

At a meeting of the members of the Metropolitan Opera and Real Estate Company, the present directors were re-elected to serve one year.

The senior class at Smith College will produce A Midsummer Night's Dream in connection with their commencement exercises on June 10, 11 and 12.

Debussy's opera, Pelleas and Melisande, was produced for the first time in England at Covent Garden on May 21, the production being supervised by the composer.

Lora Rogers is spending the Summer on her father's ranch near Paden, Okla.

Maud Madison and Bonnie Maud have been engaged by Henry Miller to appear in Paul Armstrong's new play, entitled For a Woman.

De Wolf Hopper, next season under the management of Daniel V. Arthur, will have Harriet Burt as his supporting comedienne.

Charles J. Ross will be a feature of Henry W. Savage's production of The Love Cure.

Ignace Paderewski is reported to have completely recovered his health. He is now at his chateau on Lake Lucerne, Switzerland.

George Lydecker is rehearsing with The Yankee Mandarin.

Jessie Stoner has been engaged as prima donna by Adolph Meyer for one of his Summer parks.

It is said that theatrical interests in Memphis, Tenn., will take a test case of the Sunday laws to the Supreme Court of the State.

John M. Casey, theatre license clerk for Mayor Hibbard of Boston, has been in New York for several days. It is said that the purpose of his visit is to determine the licensing of several plays now running on Broadway for performance in Boston.

London critics declare that Signor Leoncavallo's opera, Zaza, performed in London for the first time on May 22, will not add greatly to his reputation.

A child pianist, Palal Osorio, aged three, is attracting much attention in London.

It is said that Oscar Hammerstein will be made a chevalier of the Legion of Honor during his visit to Paris.

Walter D. Greene is not playing leading roles at the Colonial Theatre in Cleveland as stated inadvertently in THE MIRROR of two weeks ago. Mr. Greene is arranging to leave shortly for his annual salmon fishing trip to Lake Sebec, Maine, having recently purchased a new steel motor boat and shipped it to the lake.

Efforts are being made to get a sufficient guarantee to warrant the reopening of the Irving Place Theatre as a German playhouse next season.

George Bernard Shaw has just completed a play written upon the order of J. Forbes-Robertson and dealing with the suffrage question.

Richard Strauss is said to be at work upon a light opera which will be called Sylvia and the Star.

Several actors from the Chinese Theatre in Doyers Street have recently attended performances of The Candy Shop at the Knickerbocker Theatre, attracted by the presence of some Chinese in one of the scenes of this musical play.

Owen Wister, the author of The Virginian, is seriously ill at his home near Philadelphia. Mr. Wister is a grandson of Fanny Kemble.

It is reported that the leading role in the play being written for Ethel Barrymore by Pinero will give the best opportunity ever afforded to display her ability. She will be in London in August.

Billie Burke will spend some time in Paris, preparing for Charles Frohman's production of the original version of Love Watches and L'Amour Veille, which he intends to put on in Paris next year.

Charles Cartright will produce an acting version of Locke's Idols.

Gladys Turner returned to New York on the *Marama*, May 13, having closed a successful season of one year in Australia.

At the Berkeley Lyceum, beginning May 31 for three performances, Percival Aylmer is to appear in The Soul's Awakening.

Clara Rainford, who was with The Road to Yesterday during the regular season, terminated a Spring engagement with the Chauncey Olcott company at the Boston Theatre, Boston.

Governor Hughes on May 21 signed a bill making it unlawful to buy, sell, or in any manner transfer for a consideration any ticket issued by the People's Institute entitling a person to reduced price of admission to any theatrical performance.

Palmer Kellogg, of R. C. Whitney's business staff, will spend the Summer on the lakes in his yacht *Sea Fox*.

Jessie, Jr., six months old, daughter of Mr. and Mrs. Jess Hale, made her stage debut May 19 at the Elvria Theatre, Elvria, O., in The Little Partner, a Western playlet, by Mr. Hale. Baby Hale appears as the Little Partner in a specially written prologue. The role of the Little Partner is afterward played by Lette Estelle, eight years of age.

Kate Rich Guron has signed for Lydia Languish in George Ober's production of The Rivals; also to play Meenie in Rip Van Winkle under the same management.

Eleanor Miller, who has just finished her season with The Witching Hour, has been engaged to play Julia in George Ober's open air productions of The Rivals.

Alice Donaldson, with a capable supporting company, is now appearing in the Long Island cities under the management of Walter C. Hill.

R. J. Moy has been engaged for Paul Armstrong's new play, For a Woman, to be produced by Henry Miller and Frank McKee.

Jacob Gordin, the author who has written many successful plays in Yiddish, is seriously ill at his home in Brooklyn.

Robert Emerson left The Eternal City company recently to study for the ministry.

Cliff Johnston has accepted a position with the Humphries company at Euclid Beach, Cleveland.

Theodore Kremer sailed on the *Mauretania* last Wednesday for his annual vacation. Before visiting his home in Cologne he will remain in London for several weeks to perfect arrangements for the production of The Triumph of an Empress, the play in which Mildred Holland so successfully starred.

Henry K. Hadley has left Grand Rapids, Mich., for Chicago, where he will conduct the Thomas Symphony Orchestra in his opera, The Culprit Fay.

Mrs. Edward Abeles, being informed of the death of her brother, Julius Friedlander, at Bayonne, N. J., on May 25, left the company playing Brewster's Millions at Cleveland, O., to attend the funeral. Her part was taken by an understudy.

A. E. Larson, of North Yakima, Wash., is negotiating with Klaw and Erlanger to include a theatre in the building he is erecting in that town.

Owing to the numerous announced revivals of The School for Scandal, planned for next season, Louis James and Alphie James have decided not to include a revival of the old classic in their season's repertoire, as they had previously planned.

Manager James A. Pinney, of New Pinney Theatre at Boise City, Idaho, was very much surprised last week on receiving from John Cort a present of a very fine gold watch as a premium for having the largest box office receipts of any house on the road for the company playing The Girl Question.

George Edwardes Musical Comedy company opened at Capetown, South Africa, on May 10 in Havana.

Harry Pennypacker, an advance agent, is requested to send his address to THE MIRROR.

Percy Mackaye's play, The Canterbury Pilgrims, was produced in the open air by the Coburn Players at Barnard College on May 24.

Louise Muldener has been engaged for next season by Liebler and Company for the part she originated in Zangwill's play, The Melting Pot.

Carrie Howell Wilder, the recently divorced wife of a Florida clergyman, will, it is said, go upon the vaudeville stage.

Contracts were recently signed whereby Al Rich secured from Max Rogers the entire production of In Panama. Mr. Rich will send In Panama on tour the coming season, playing the better class of popular priced theatres.

Campbell Gollan has gone to his home in Gloucester, Mass., and will probably sail for Europe in the middle of June.

Hurtig and Seamon are out of the National Association of Producing Theatrical Managers as a result of their action in producing an attraction which they called The Girls of the Moulin Rouge, a title resented by Thomas W. Ryley, who produced The Queen of the Moulin Rouge.

The United States Lithographing Company, Cincinnati, on May 28 took over the plants and business of the Consolidated Lithographing Company.

Marcel Prevost has been elected a member of the French Academy in succession to Victorien Sardou.

Ivan Abramson on May 27 obtained an injunction from the Supreme Court restraining the opera company formerly known by his name from using that name in its advertising matter.

Charles Frohman has engaged Louise Pounds to appear in The Dollar Princess.

News of the Stock Companies

The opening of the season of the Albee Stock company at Keith's Theatre in Providence, R. I., was a gala occasion, and, as has been the custom on previous openings, the house was taxed to its capacity, standing room being at a premium. The initial play selected was The Road to Yesterday, and, judging from the capable manner in which the various parts were handled, Manager Lovenberg has congregated together a company of players which before the season is far advanced bids fair to better the reputation that former companies have made. Many of the cast are new to this city, but there are still left a few of the old favorites, who upon their appearance were greeted with tremendous applause. This is especially true in the case of Helen Reimer, who is starting on her ninth season with Mr. Albee's companies. Miss Reimer is the only one of the original company remaining with the exception of Lisle Leigh, who while being affiliated with the original cast has not been here continuously. Morgan Wallace in the leading role and Berton Churchill as Lord Strangevon were seen to very good advantage and were given a cordial welcome. Of the newcomers, Miss Jane Grey, the leading woman, was the most prominent and gave an excellent portrayal of her role. Louise Randolph and Agnes Scott also contributed good work, as did also Janette Carroll, William Turner, H. Dudley Hawley, and Frederick Sutton. At the end of the third act the curtain was raised for fully one-half hour, during which time flowers and presents in abundance were distributed among the members of the company from their local admirers, after which speeches were in order from each and every member of the company. Manager Lovenberg was also called from his seat in the box and ascended to the footlights for a few remarks of appreciation and a general outline of what he proposes to do during the Summer. The Prince Chap was the play last week.

The Charles H. Fales Comedy company has been reorganized in Keene, N. H., for its Summer season under canvas. The company will include Charles F. Fales, Nettie Fales, W. J. Mackay, F. A. Stolle, E. D. Story, Florence Ellslery, Mabel Ellslery, Clarence Newman, and Billy Bondor. The repertoire includes The Pace That Kills, A Millionaire's Revenge, The Night Riders, Was She to Blame, A Jealous Woman's Troubles, Missouri Boy, and Hooligan in New York.

The Prisoner of Zenda was the most pretentious thing the Lyceum Stock company, at the Lyceum Theatre in Toledo, O., has yet attempted, and gave Mr. Ormonde the first real chance he has had to show good work. The success of the engagement has been phenomenal up to date, as Toledo has always been regarded as a place where stock could not possibly win out. Kimball and Kelsey have shattered that idea and are already negotiating for a permanent location for next season.

Manager Rush, of the Grand Opera House in Brownsville, Pa., is organizing a stock company for the Summer, playing two plays a week and to open June 7.

Poli's Theatre in Hartford, Conn., has a stock company now, making three organizations of the kind in that city. The other two are liberally patronized and the new venture is likely to succeed.

John A. Daley, Harry A. Andrews, and Edna Earle Andrews are with the Poynter Stock company, Cleveland, Ohio.

Paul Gallin, Jr., of Gainesville, Texas, has joined the Glagnon Pollock Stock company, playing Summer engagement at Lake Cliff Casino, Dallas.

Bessie Dainty, who has just closed a forty-two weeks' season with the Lena Rivers company, has gone to Salt Lake City, where she will be seen in a local stock company. Clifton Steelsmith, of the same company, has joined the Mosley-Milton Stock company, which will be seen in various Western cities.

The Lena Rivers company closed at Charles City, Ia., after a forty-two weeks' season. Mr. and Mrs. Sewell have gone to their home in Michigan; Mr. and Mrs. William Blake to Toronto, Canada; Mr. and Mrs. Steelsmith to Bethany, Mo., and Joe Prusser to Chicago, Ill.

Edwin Mordant and Grace Atwell are being starred with the stock company which A. C. Dorne is presenting at the Warburton Theatre, Yonkers, N. Y. One play is presented each week, with only two matinees. Season opened May 20 with The Charity Ball, and will be followed by Divorçons. Indications are for a successful season.

The Murray-Mackey Stock company, of Warren, O., opened in Geneva this week for a short season under canvas.

Harry Rennels, former manager of the Majestic Theatre and stock company, Findlay, O., which was to play the Summer season at that house, left town suddenly May 17. The company played the rest of the week at the Gillette and will disband. M. W. A. street carnival will be held May 31-June 3.

The Chappell-Winterhoff Stock company is located at Lima, O., for the Summer. Nearly all the old people are with them, and the company is headed by Carl A. Winterhoff and Helene Carral. The roster is as follows: Harry Chappell, manager; Carl A. Winterhoff, Charles H. Eastman, Helene Carral, Lida Hall, Earle Elverson, Lucy Wagner, Mable Kohler, Ben K. Greenfield, Joseph Schafer, Leslie Hunt, Harry K. Duffey, Mathew Kohler, and Glenn Crum.

The Lakemont Stock company will open at the Park Theatre, Altoona, Pa., June 5.

The DeLacy Stock company opened at the City Theatre, Brockton, Mass., May 24, in In the Bishop's Carriage, to a large and pleased audience. Leigh DeLacy, Virginia Howell, John Meehan, Francis Howard, and Lynn Osborne scored hits. The Heir to the Hoorah will follow.

Eugenia Hayden has opened the Poli Stock company, Springfield, Mass., to play leads.

The Earl Stock company opened the airdome at Independence, Kan., May 15, to a large and well pleased audience. Rainy weather hurt business, but the company will continue two weeks.

The Chase-Lester company opened the season under canvas at Butler, Mo., May 24. The company numbers thirty people, including band and orchestra of fourteen pieces under direction of Professor E. W. Fritz.

The bill of the Poli Stock company at Poli's, Worcester, Mass., week of May 24 was The Fatal Card, with the following players: George Arvine, Will M. Crimmins, Fred G. Hearn, Frank Thomas, Bob McClung, Charles N. Lum, Arthur Ritchie, Elfreda Lasche, Lelah Halleck, Mildred Hyland, and Henrietta Bayley. Albert Lande is the stage director. Business is reported as being very good.

New Summer stock company will open at Franklin Square Theatre, Worcester, Mass., May 31, with The Man on the Box. Travers Vale will be the director.

Carroll McComas has been engaged as leading woman for the Page-Benjamin Stock company at the Academy of Music, Richmond, Va.

The Royal Comic Opera company will open a season at the Family Theatre, Williamsport, Pa., May 31, with The Mascot, and will change the bill weekly.

The Poli Stock company at Poli's Theatre, Worcester, Mass., made a great hit with its opening bill, Shenandoah, staged under direction of Albert Lands, who was stage-manager of last year's company at this theatre. George Arvine, leading man; Elfreda Lasche, leading woman; Henrietta Bagley, Bob McClung, Mildred Hyland, Lelah Halleck, Arthur Ritchie, Frank Thomas, Will M. Crimmins, Charles N. Lum, Fred G. Hearn, Frank Hopkins, William Thompson, Margaret Armstrong, and Nellie Diamond all well cast, were received with great favor. Flowers in profusion were passed over the footlights.

The Selma Herman company is making friends with the patrons of the Seattle Theatre, Seattle, Wash. The bill last week was Human Hearts. This week they are presenting Never Too Late to Mend.

The Pantages Players are scoring large hits at the Pantages Theatre, Seattle, Wash. T. Daniel Frawley is directing the company. Allan Holmes is playing the leads.

At the Armory Theatre, Binghamton, N. Y., Harry McCormack and Louis Von Wiethoff are supplying Binghamton with an excellent line of attractions and have pleased sufficiently to put in a high class company every Summer. Contracts are being arranged with Mr. Hart for next season.

THE ACTORS' SOCIETY.

THE ANNUAL ELECTION OF OFFICERS AND DIRECTORS TO BE HELD NEXT WEEK.

Important Matters Discussed at an Unofficial Meeting of Members Last Monday at Berkeley Hall —A Similar Meeting June 3—Some Interesting Facts of Clare Weldon, a Talented Player and a Valued Member of the Society—Charles Brandt Goes to the "Dear Old Farm"—Secretary Seybolt's Announced Withdrawal from Office Arouses Sincere Regret—News of Members.

Photo Colyer, Waterbury.

Clare Weldon, of whom the above portrait is an attractive and appealing likeness, is most recently remembered for her admirable portrayal of the role of Ernestine Blunt, the courageous "Suffragette," in Votes for Women, at Wallack's Theatre, in March. Her performance in that play drew out deserved expressions of praise from practically all the reviewers, and resulted in Miss Weldon receiving several offers from managers who were enthusiastically and favorably impressed with her work. Despite her youth, Miss Weldon has had a valuable experience. In 1904 and 1905 she was a popular member of F. F. Proctor's Fifth Avenue Theatre Stock company, playing a wide range of roles. The following season she went on tour with The Toast of the Town, playing Lady Charlotte, and in 1907 she was awarded the role of the athletic girl in one of Henry W. Savage's The College Widow companies. The following Summer, at the La Salle Theatre, Chicago, she succeeded Georgie Drew Mendum in Mort H. Singer's production of The Honeymoon Trail. Later she essayed with much success a varied range of parts with the David W. Hartford Stock company. Miss Weldon is now a member of the Catherine Countiss company at Grand Rapids, Mich., where she has already established herself as a firm favorite. Among the roles in which she has appeared with Miss Countiss' company are Mrs. Wahling in Clothes, the Indian girl in The Girl of the Golden West, Bella Shindel in Her Own Way, a part, by the way, in which Miss Weldon scored a pronounced comedy hit, and Rosie in Merely Mary Ann. Miss Weldon now has under consideration several advantageous offers for the coming season, but has not settled as yet upon anything definite, preferring to "look about a bit," as the saying goes, before making her final plans.

The announcement of Secretary George Seybolt's intention not to be a candidate for re-election for the coming year, as published exclusively in THE MIRROR last week, and the news that at the expiration of his term of office, July 1, he would withdraw from the post of secretary, occasioned much surprise and regret among those who had not been made familiar with Mr. Seybolt's plans. During his term at the society Mr. Seybolt has made friends too numerous for counting, and the expressions of regret heard about the society are the best proofs that its members appreciate his efforts in behalf of the organization. He has been a tireless worker, and the results of his labor will prove of value to the future of the society. Next season Mr. Seybolt will return to the stage, having formed that determination some time ago.

The time for the annual elections draws near. The new directors will be elected next Wednesday, June 9, and the new officers next Thursday, June 10.

At a caucus and unofficial meeting of society members held at Berkeley Hall last Monday afternoon many matters of vital importance to the society were discussed. The meeting was called by Secretary Seybolt in order that members newly arrived in town after lengthy absences on the road might become posted on the affairs of the society and become familiar with the matters to be called to the attention of the annual meeting, June 10. At Monday's meeting there were between sixty and seventy persons present. Georgia Earle was elected chairman. A similar meeting will be held Thursday afternoon of this week. The following notice from Mr. Seybolt contains all desired information: "You are earnestly requested to attend a caucus and an unofficial meeting of the members of the Actors' Society at Berkeley Hall, 19 West Forty-fourth Street, Thursday, June 3, at 3 p.m., to discuss important matters pertaining to the society. This meeting may be the means of the society adopting some of your ideas. If you have definite ideas regarding the future of the society or suggestions for its betterment, make a note of them, bring them with you and be prepared to thresh them out. Yours fraternally, George Seybolt." It is hoped that a generous number of society members will see fit to attend the meeting.

Charles Brandt left town last Thursday for his farm, ten miles out of Philadelphia, where he will rest during the Summer. Mr. Brandt's plans for next season have not been definitely made as yet, but it is probable that he will be seen again in Girls. One of the recently arrived attractions at Mr. Brandt's farm is a new, little colt, the very image of its mother.

Patty Allison, who has been playing in vaudeville all season with Barrows and Lancaster, has been engaged for the ingenue roles with the Poli Stock company at Bridgeport, Conn.

Selmar Romaine passed through New York last week on his way to Rockland Lake, N. Y., where he will spend the Summer.

George Ober has engaged Kate Guyon, Mrs. Lottie Savoy, and the two little Savoy children for his company, with which he is to present, through the Catskills, open air performances of Rip Van Winkle and The Rivals.

C. H. Mailes is filling a short special engagement with Kohlmar in vaudeville.

Henry B. Harris has engaged H. H. Forsman for next season's No. 2 The Third Degree company.

Thomas F. Tracy scored something of a hit at the Alhambra Theatre last week in James F. J. Archbald's sketch, The Outpost. The playlet was seen originally at a Lambs' Club gambol, where its fitness for vaudeville presentation was instantly seized upon.

The society's membership list, by the way, was generously represented on the programme of The Lambs' big gambol.

William J. Maddern has joined the Beauvais-Maridor company in vaudeville to play the role of Lieutenant Fairfax in a one-act play called The Wildflower.

Among the managers who have transacted business through the Actors' Society during the past fortnight are Charles Frohman, the Shuberts, E. H. Sothern, Cohan and Harris, William A. Brady, Howard Truesdale, John Cort, George Beban, Mildred Holland, Valeria Bergere, E. J. Ratcliffe, George Ober, Billie Burke, James R. Waite, Vaudeville Producing Company, Mattie Keene, May Tully, Charles Feleke, Harrison Armstrong, Charles Blaney, Benjamin Chapin, Frank McKee, Alberta Gallatin, Harry Tighe, Mittenthal Brothers, James Neill, Charles Emerson Cook and Maurice Campbell.

EDNA PHILLIPS.

Edna Phillips, who has been one of the most successful dramatic actresses that have entered vaudeville, looks upon the following incident as one of the happiest of her career: Clyde Fitch once asked her to read a part for him, with a view to her playing it, and after she had read one of the scenes Mr. Fitch stopped her and said, "Now, Miss Phillips, that's all right for the comedy, but I must warn you now of a great change before you go into the next scene. I want you to remember that you are calling on a very unhappy household, and are sympathizing with a girl who has just been greatly shocked by the sudden death of her father, whom she loved most devotedly. Now call all the tenderness of your nature into the reading of this scene, and try to make us feel it 'way out here in the back of the theatre."

When Miss Phillips had finished Mr. Fitch said, "Thank you, young lady; you have a sincerely pathetic note in your voice, which ought one day to thrill thousands of people, so keep on working. Take this part home with you, and be at the regular rehearsal to-morrow at eleven."

Miss Phillips has temporarily deserted the legitimate field because of the inducements offered her by vaudeville. With her farce-comedy company of five, Miss Phillips has just completed one solid year in vaudeville, and will enter this field in the Fall after a Summer's rest in her home at Fort Hamilton.

THE ACTORS' FUND.

Thomas McGrath reports that registrations for the month of May will equal, if not exceed, that of the previous months. Three hundred and ten new annual members and eight life members have been added to the roll, and the managers have just begun sending in their lists for next season. Over one hundred engagements were secured through the bureau during the past month, and the outlook from now on is very promising; both actors and managers are coming forward in support of the new bureau. About 1,500 registrations have been made, and all the first-class managers have placed themselves on record to assist in placing those members of the Fund who are registered. It should be the pride of everybody connected with the profession to have their name enrolled in the Actors' Fund—$2 for membership in the Fund and $1 extra for registration in the bureau. More than two hundred addresses were telephoned for the bureau during May alone. Is it possible there are any actors who cannot realize the great benefit the bureau is to the profession at large?

The Lambs' All-Star Gambol shows what actors can do when aroused to the proper pitch of enthusiasm, and after that wonderful week's work are to round the whole thing off with a gala benefit for the Actors' Fund on Monday, May 31. The same company that was on the flying tour will be in evidence complete at the benefit Monday.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 550 Seventh Avenue, New York.

At the business session of the Actors' Church Alliance on May 28, the following officers elected: President, Mrs. Mary Gibbs Spooner, Brooklyn Chapter; First Vice-President, Rev. Thomas H. Sill, New York Chapter; Second Vice-President, Rev. H. Dyer, Philadelphia Chapter; Secretary, Mrs. May Kidder-Pierce, New York Chapter; Treasurer, Miss Eliza B. Harris, New York Chapter; Auditing Committee—Miss Esther A. Rolph, New York Chapter; Mr. C. T. Catlin, New York Chapter, and Mr. J. C. Pumpelly, New York Chapter.

Dr. Walter E. Bentley, who founded the Alliance, concluded the session with an address.

CARLE IN THE HURDY GURDY GIRL.

At the Colonial Theatre, Chicago, next Sunday night, Richard Carle is to produce The Hurdy Gurdy Girl, a musical comedy written by himself and already seen in New York and Boston during warm weather runs of moderate length, although never with Carle himself in the cast. In the Chicago production, however, the comedian is to play the leading role. The cast, also, will include Eliza Warren, Ada B. Gordon, Pauline Perry, Rita Stanwood, Sylvain Langlois, Harry Farleigh, Harry Cashman, Abbott Adams, and W. J. McCarthy.

AN IDEAL SUMMER RESORT.

Mt. Clemens (Mich.) Mineral Springs offers a multitude of attractions in the way of amusement and many advantages for all who seek recuperation and rest, especially to people who are in any way connected with the dramatic profession. This famous health and pleasure resort is becoming more and more popular with stage people. Its unique and delightful location, fine climate and excellent accommodations at reasonable rates are additional advantages not to be overlooked.

ADA LEWIS IN THE YANKEE MANDARIN.

Ada Lewis, in a suffragette kind of role, will be the principal member of the cast of The Yankee Mandarin, to open, after one or two trial performances, at the Majestic Theatre in Boston, soon. Eddie Garvie is to play the Mandarin. The piece will have a New York hearing later in the Summer.

GRAND OPERA PROSPECTS FOR BALTIMORE.

Bernard Ulrich, manager of the Lyric Theatre, Baltimore, announces that more than $60,000 of the $100,000 required to assure the twenty performances of grand opera in Baltimore has been subscribed. Mr. Ulrich sails for Europe in about two weeks, and while abroad will confer with Messrs. Dippel and Gatti-Casazza.

JOAN OF ARC.

Elaborate Arrangements for Maude Adams' Appearance at the Harvard Stadium June 22.

With the approach of Maude Adams' final performance this season in Barrie's What Every Woman Knows, preparations have been making for her single appearance at the Harvard Stadium, Tuesday evening, June 22, as Joan in an English version of Schiller's dramatic poem, Joan of Arc. It is Charles Frohman's chief wish and Miss Adams' prime intention that Schiller's poem shall be represented with fidelity to its spirit and to its text in English. Mr. Frohman and Miss Adams have so studied the nature of the Stadium performance that Schiller's intimate passages, those parts of the play that call for delicate, subtle acting, shall be given with as much care and truth as the larger, more spectacular scenes and passages. That is, it is intended that Maude Adams' performance of Joan of Arc shall be correct drama as well as eye filling spectacle, and the lyrical moods of Schiller's play will be accorded as faithful attention and representation as the epic moods.

In the usual dramatic story of the maid of France, and this stage, within recent years, has seen at least three, Joan of Arc has always been painfully, if not ridiculously, overdisplayed. There has usually been the sound of the clash of armies off stage, perhaps a few dozen troops that doubled and redoubled on themselves with the aid of a back drop, until eventually a suitable, but wholly theatric entrance is worked up for Joan of Arc, who, from that moment, is usually thrust before the spectators as the whole French army, the embodiment of all French chivalry, and the single, historical active and exceedingly loquacious figure in French history of the early fifteenth century. No dramatic interpretation of Joan of Arc's place in fifteenth century French history means anything to present playgoers, unless Joan is not only placed graphically and visually appealing upon the foreground of the canvas, but is, at the same time, environed by her chief contemporaries, the scenes of her activities, and all the explanatory details of her times. In brief, Joan of Arc upon the stage, to seem vital or telling, must be Joan of Arc not boldly thrown alone into the foreground, which is only a single portrait, but Joan of Arc represented as the chief figure with a background filled, by careful detail, with the atmosphere, the colors, the life of her time, which is an adequate, historic and dramatic painting.

The Maude Adams dramatic pageant of Schiller's Joan of Arc will, in these respects, be unlike any previous attempt to put the heroic maiden upon the modern stage. Mr. Frohman and Miss Adams will set forth a dramatic representation of the France of Joan's time, as well as a dramatic picture of Joan herself. The prominent figure will be surrounded by her fitting environment. So far as is possible by an outlay of money, good taste and artistic sense, the performance of Joan of Arc in the Stadium will represent France of the period of 1429, and the place that Joan occupied in that period. The thoroughness with which Miss Adams is preparing for the production is shown in the plan for the battle scene, which in itself will last from twenty-five minutes to half an hour. Several actual tactical battlefield movements—taken from authoritative war paintings—will be used as the basis for the conflict between the English and the French troops in the battle scene. Most of these manoeuvres will be taken from the famous paintings of Joan of Arc's victory-at-arms, by Boutet de Monvel. But the idea for one of the most striking tableaux is taken from Meissonier's celebrated canvas, called "1807," where Napoleon is shown mounted on a horse that stands upon the brow of a hill, with the cavalry charging in the plain before him. Joan of Arc will be similarly represented in the principal moment of the battle scene in the Stadium performance. The brow of the hill will be at the spectator's left rear. And Miss Adams, as Joan, will be seen clearly outlined against the sky, mounted on the traditional white horse, and overlooking the armies in conflict on the plain below. Miss Adams and the artist, John W. Alexander, have a scene model of the Stadium, constructed upon a small scale, and true in every detail, as it will look on the night of the performance. Two armies of tiny soldiers, each form especially made in a size corresponding to the size of a man on the field, are being used to work out the tableaux of the battle scene.

The arrangement of Beethoven's symphony, "Eroica," has been practically completed for the performance. The entire symphony will be rendered by a large orchestra hidden from the audience.

Mr. Frohman has placed at Miss Adams' disposal any portion of the entire resources of his vast concern. Carte blanche has been given Miss Adams, her stage director and the crew of stage managers, electricians and stage carpenters that are now sparing neither money nor pains to make the performance as near perfect as possible.

On Monday, June 14, the entire production of Joan of Arc will arrive in Boston, and will be temporarily housed in the Colonial Theatre, where the rehearsals of the principal people in the cast will be conducted, while at the same time the small army of 1,250 supernumeraries are being rehearsed in the Stadium at Harvard. The entire equipment for the production, including 800 full suits of armor, complete trappings for 100 mounted spearsmen, costumes for nobles, monks, citizens, choir boys, was ready a week ago.

Schiller's text has been carefully gone over, word by word, by Charles Frohman and Miss Adams, as well as by a committee of the German department of Harvard, under whose auspices the performance is being given. The entire proceeds from the performance will be devoted to the Germanic Museum of the institution, which stands for German culture in America, and is one of the chief monuments to the administration of the recently retired president, Charles Eliot.

Every detail of the Joan of Arc production having necessarily been built or designed for outdoor representation, and especially to meet the vast requirements of a performance in the Stadium, there never can be, at least by Miss Adams and her company, another Joan of Arc performance. After the play is given at Harvard the entire production will be moved to New York and its various parts disposed of as may seem best.

JARDIN DE PARIS TO OPEN JUNE 14.

The Pardin De Paris, on the roof of the New York Theatre, will open Monday, June 14, with Florenz Ziegfeld's production, The Follies of 1909. Seats for the opening performance are to be sold at auction in the New York Theatre at four o'clock Thursday afternoon, June 3.

CHICAGO THEATRE CLOSED.

The La Salle Theatre, Chicago, closed on Saturday night by order of the Building Department, which had demanded extensive alterations before renewing the license. Consequently The Golden Girl removes to the Princess Theatre.

Courtesy of James L. McGee.

FUNERAL OF MADAME MODJESKA AT LOS ANGELES

MILLICENT EVANS.

Photo Murillo, St. Louis.

Millicent Evans, who has been playing the title role in The Blue Mouse, No. 3 company, was brought to New York to take Mabel Barrison's place and has duplicated her road success at Maxine Elliott's Theatre, where she opened May 17.

JAMES W. MORRISSEY ARRESTED.

Thomas Jefferson Alleges Collections for Jefferson Monument Were Unauthorized.

James W. Morrissey, who was arrested on May 25 upon the technical charge of doing business under a corporate name without registration, was held in bail of $100, which he furnished.

Mr. Morrissey was once a well-known advance agent and manager. Lately he has been collecting subscriptions for a monument to Joseph Jefferson and claims to have had an arrangement with Mrs. Jefferson by which he was to receive for his services 25 per cent. of all sums collected.

Thomas Jefferson, son of the late Joseph Jefferson, alleges that such an agreement was made by his mother, but that it was abrogated by withdrawal of her consent to Mr. Morrissey's plan. The letterhead of the "Joseph Jefferson Monument Association for the Perpetuation of the Name and Art of Joseph Jefferson," used by the defendant, among others, had as directors Otis Skinner, Daniel Frohman, David Belasco, De Wolf Hopper, and Harrison Grey Fiske. Those of the list who could be reached denied all connection with the matter.

LAMBS' TOUR GREAT SUCCESS.

Realizes $100,000 on Ten Performances—Actors' Fund Performance.

With the special performance for the benefit of the Actors' Fund at the Metropolitan Opera House last night, the annual series of Gambols by the Lambs came to an end.

The Lambs closed their week's gambol by giving two performances in Chicago on Saturday, for which more than $18,000 had been subscribed. The receipts for the nine performances previously given follow:

New York, Metropolitan Opera House	$32,600
Hartford, Parsons' Theatre	5,024
Boston, Boston Theatre	10,654
Brooklyn, Academy of Music	7,600
Philadelphia, Hammerstein's Opera House	18,000
Washington, New National Theatre	7,324
Baltimore, Ford's Theatre	7,275
Cleveland, Euclid Avenue Opera House	5,100
Pittsburgh, Nixon Theatre	8,100
Total, exclusive of Chicago	$91,137

NEW THEATRE AT SAN MATEO, CAL.

Hart's Theatre was opened at San Mateo, Cal., on May 1, with a special programme, including Robert Bonner, Ethel Tillson, Pearl Allen and Octette, the Five Nelsons, De Gorette and Rego, and Graeber's Banjo and Guitar Club.

GEORGE NASH TO BE A FROHMAN STAR.

George Nash, now a member of William Collier's company, will be starred by Charles Frohman next season in Augustus Thomas' new play, The Harvest Moon. Mr. Nash sailed on the *Arabic* Tuesday for Paris and will return for rehearsals in August.

CONEY PRISONERS QUICKLY DISCHARGED.

The four managers of Coney Island shows arrested for alleged violation of the Sunday laws were promptly discharged by Magistrate Tighe when arraigned before him on May 28.

SHUBERTS GET ONE-NIGHT STAND TIME.

That the Inter-Mountain Circuit, embracing about one hundred theatres in Utah, Arizona, Idaho and Nevada, will book attractions upon an independent basis next season, is announced by the Shuberts.

NAVAL CADETS PRESENT NEW COMIC OPERA.

The cadets at Annapolis on May 22 presented a new comic opera called The Masqueraders. The book is by Cadets Porter, Van der Boe, and Clark; lyrics by Cadets Porter and Clark.

NEW COMIC OPERA AT MORRISTOWN.

A new comic opera by Van Tassel Sutphen, with music by J. Sebastian Matthews, was produced by amateurs at the Lyceum Theatre, Morristown, N. J., on May 25.

PAUL ARMSTRONG'S PLAY PRODUCED.

Paul Armstrong's play, For a Woman, was produced in New Haven on May 28. It will not be seen in New York until next season.

LEW DOCKSTADER ILL.

Lew Dockstader, of minstrel fame, is reported ill in a Denver hospital.

OCEAN VOYAGERS.

Ted Marks was a passenger on the *Mauretania*, which sailed from New York on May 26.

Sophie Brandt sailed on the *Prinzess Alice* from New York for Bremen on May 27.

Kate Dunlop Fletcher, widow of Walter Fletcher, and her daughter are sailing on June 5 for a three months' trip abroad. They intend visiting London, Paris and Switzerland before returning.

Henry Rosenberg, owner of the Metropolis Theatre, accompanied by Mrs. Rosenberg, sails for Europe this morning on the *Kaiser Wilhelm II.* Mr. Rosenberg expects to be in Leipsic in time to hear his niece, Lydia Hammerstein, make her operatic debut.

THE MATINEE GIRL.

OBSERVATIONS AS TO WHAT MEN REALLY LIKE IN THE PLAYHOUSE.

The Midnight Sons Furnishes the Material for This Analysis—The Common Notion on This Subject Is Error—A Chip of the Old Block.

Now it appears what manner of play men like. At The Midnight Sons, Aunt Jane, twenty minutes before the curtain went up, whispered timidly, "Is this a proper place for ladies?"

"Why, Aunt Jane?"

"Look at all these men."

With a spinster's keen eye my respected relative had correctly taken the census of the floating male population. I had never seen so many men in my theatre. At least two-thirds of the audience were of the shaving, swearing, secretive sex. A woman scattered here and there was as grateful a sight as an island in a stormy sea. And how those male persons enjoyed themselves! Their work-dulled faces brightened. They looked as happy as boys who have bet on the winning side of a baseball match.

I noted on the programme the features they unanimously applauded. They were the drunken deeds of the empty-headed youth, played by Vernon Castle. Sympathy and memory were expressed by that applause. They liked the first song by Blanche Ring, "The Billiken Man," proving that they admire a wholesome-looking woman singing as though she would burst; they clapped laudatory hands when Lotta Faust danced on the table at a banquet for men only, but they yielded her heartier approval when she danced upon the stage, in the orange and gold costumes of the most beautiful gipsy that has trod the stage since Calvé's reign in Carmen, proving that men's artistic sense is greater than their liking for risqué situations. They laughed from the pits of their stomachs at George Monroe's imitations of the niceties of woman nature, proving what we had always known, that the joke on the tenderer sex is their richest morsel of humor.

Then came the great surprise of the evening. What, think you, did that audience of men, dotted here and there with silent, wondering women, most enjoy? What brought them to the climax of approbation? A naughty joke, a broad allusion, an improper story? None of these, but a hauntingly beautiful dance by a pair of hard-worked vaudevillians, a dance which through all its mutations and weariesses in variety houses had preserved the freshness of a Spring flower peeping by some miracle of nature amid Autumn leaves. The Marvelous Millers, they or the management called them. The girl with a classic profile and a slim, weightless figure, swathed in blue and gold; the man arrow straight, who seemed to move by some inner mechanism, without volition, circled round and round the stage as birds sail on resting wings in midair, as rose petals nod in a response to a lazy breeze. It was a beautiful dance that led those who watched them into a land of lazy enchantment. And to this—the most poetical, the most imaginative—feature of the evening these business-worn, routine-blunted men gave most generously of their applause.

"What manner of people are these Americans who enjoy such rosewater dullness as Love Watches?" inquires a London critic. They are the same manner of people who did not enjoy the unrosewatered dullness of The Girls of Gottenberg.

N. C. Goodwin has made a quartette of the former trio who curtain-speech the critics. One of these has passed to a land where the critics cease from troubling. Mr. Goodwin, by sultry addresses from the stage in California, has reinforced the remaining two, Henry Miller and William A. Brady.

Wilton Lackaye, Jr., aged nine years, possesses the quality of directness of his much feared father.

His mother, having brought the black-haired, round-faced urchin to dancing school, observed a shy little girl with freckles, a snub nose and an habitually hanging head, sitting in a corner.

"Go and dance with that little girl, Wilton," she said.

"I don't wanta."

"Wilton! mind mother!"

Sulkily the heir of The Battle star dragged his unwilling feet toward the corner, saluted her of the freckles, and led her forth to a dismal dance. That trial being over he returned, glowering, to where his mother waited to bestow her approval. Her lips were shaping what her mind had already formed:

"Good boy, Wilton! You must always be chivalrous"—when he turned upon her a Jovian frown.

"Look here! Don't you ever give me another lemon."

This morning there arrived in my mail something whose like I had never seen. It arrived in an envelope, having that resemblance to a letter. It contained a sheet of paper neatly folded but covered with strange, indecipherable characters. They were of so fine a point that I assured myself they had been written by no pen in the world, but by a pin. They were twice as long, these characters, as any mortal hand had ever before written in a letter, and twice as thin.

They were of character as upright as that of any New England spinster. They deviated no whit from their unyielding verticalness. They leaned neither to the fore nor aft, to the right nor left. They were as destitute of curves as that same type of unswerving virginity.

I took up the strange thing and hied me to a stenographer.

"Tell me," I cried, "what is that?"

"It seems to be a letter." After much reflection—"It is a letter. It is very polite. It is from Effingham Pinto."

Marguerite Clark permitted me a glimpse of this letter, which she has tucked into the corner of the mirror in her dressing-room:

Dear Marguerite Clark:

I have just seen you dancin' and singin' and I think you're alright. I wisht I had a sister as pretty as you, but my sister's nothin'. She has freckles and squints. Miss Clark, have you a beau. I am eleven, goin' on twelve. I'll be twelve the fort' of July. I love you and if you will wait a little while I'll grow up and marry you and take you off of the stage. I've told Mamma and she laffs as thou she bust and says "Alright, my son." She lent me the stamp to mail this. Plese answr.

Grace Livingston Furniss hung above the desk on which she writes her plays a motto in burnt wood: "Don't use your wishbone for a backbone." Seeing which recalls the adopted mottoes of two of the greatest women of the French stage. Sara Bernhardt proclaims her indomitability with her "Notwithstanding everything." Madame Rejane responds with "I fear nothing except that which I love."

Dr. Britton D. Evans, he whose synonym is "Brainstorm," because he applied that picturesque term in the Thaw trial to disturbed mental processes, gazed down from a box upon the stage disintegration of Jack Schuyler (Robert Hilliard).

"Good!" he said, ascending the scale gradually through "Fine!" and "Admirable!" to "Superb!" but on his homeward way he reflected aloud to his family and guests.

"No one man is competent to write a play," he said. "There should be several men engaged on every play. One might furnish the heart interest, another the scientific accuracy, another the—well, the spelling."

"Experts should be called in?" inquired the flippant one.

"Qualified experts," retorted the man who always knows whether your mental map is straight. "You see no man knows all he needs to know of more than one subject. A play embraces several subjects. Now, the drunkenness, and the visions of departed men, and the cure by a blow don't belong together in any category of a disturbed personality. But no layman knows that."

"Then perhaps it doesn't matter."

"Oh, yes, it does, for some one who knows may tell a critic."

When Theodore Roberts gives out souvenirs of The Barrier next season, they will be, if he have his way, photographs of a man and a dog. The man is tall and white-haired and kindly faced. He is sitting in a high-backed chair, looking at an especially handsome collie, slumbering at his feet.

I saw a trial picture of this sort. Mr. Roberts had inscribed it, "This dog is a collie. He is pure white and six months old. His name is Joe Portugais. Never mind about the man. He's thinking of the dog."

Joe Portugais is the last portrait that he has folded away in his portfolio of attainments—the crude French-Canadian in The Right of Way, that he has placed in his private collection beside the bluff colonels in Arizona and John Ermine and his tremendous Indian in The Squaw Man.

Mr. Roberts needs but two more conditions for complete happiness. One is that he can convince the world that while common dogs don't go to heaven, collies do! The other that he be provided with a good negro part, a modern, heroic negro possessing tragic possibilities. When these have been achieved, Theodore Roberts declares he will be ready to wrap the draperies of his couch about him and lie down to everlasting sleep.

With the closing of The Battle in New York one of the romantic attachments which a season is likely to bring forth passed into a memory. That was the infatuation of Ruth McVine for Wilton Lackaye. Miss McVine is five years old. The company knew her as "Boots." She "loved" the star because he told her stories. Every evening with a small freckled fist she pounded upon his door. To his dresser she solemnly handed a flower. No one knew where she got them. They were always wilted, sometimes bedraggled, nearly always stabbed with a cruel wire. But from some source she got them and brought them to the theatre to lay upon the shrine of her star.

"If some one has made a hit.
Knocking him won't make you it."

is a bit of philosophy tunefully emitted in The Candy Shop.

This has been a season of young blood in drama. The youth is having his way in portraying the life of a young nation. The time is one of dramatic Parises, not Nestors.

These reflections are prompted by the fact that Mr. Montagu, the assistant press representative of the Belasco offices, wrote a play which was accepted by the first manager to whom it was submitted, and a week after the play was read rehearsals began in The Narrow Path, which will be produced at once. Mr. Montagu wrote his play last Summer while he was ostensibly on a vacation, the habit of industry absorbed from his chief having pervaded his being.

The press department of the New York theatrical offices have cradled several successful playwrights. It was while he was promoting publicity that James Forbes wrote that magazine story that evolved into the sketch that grew into the play, The Chorus Lady, which after entertaining Americans for five years is interesting London audiences. Channing Pollock's imagination toyed with press features before it essayed the drama.

Concerning playwrights, the sneer about actor playwrights should die upon the lip that conceived it. This season, that has given us A Gentleman from Mississippi, by Thomas A. Wise, an actor; The Climax, by Edward J. Locke, a former actor, and The Idol of the Hour, a playlet by Virginia Harned, should convince the skeptic.

Lester Lonergan, sometimes hero, sometimes villain of many plays, has written a sketch, O Dear, in which Effie Shannon's sister, Winnie Shannon, is appearing, and this sketch is the parent of others which Mr. Lonergan will produce next season. The Matinee Girl has long carried the banner of the actor's fitness for successful playwriting, and she is delighted to have this opportunity to wave it once more.

Charlotte Townsend, who cleverly played the principal role in The Troubles of a Working Girl, is the cousin of Billie Burke. Both sprang from the old Virginia stock, the Loudoun County Burkes. Their respective ancestral branches both ramified to California, found common stock in Judge Burke, of that State, and in Major Washington Cole, who once figured in a real life drama in Washington.

There are two classes of persons on the stage, the intellectuals and the temperamentals. If one has had a father who is one and a mother who is the other he is liable to be a fine blend. I haven't decided to which of these classes Josephine Victor belongs, I having had but one brief, romantic meeting with her. But the intellectuals claim her, and to prove that her place is in their ranks assert that she is writing a play.

Edward Haas Robins, unlike some young persons who have been welcomed as something new and promising, has not lain back upon the oars of effort and drifted down the golden stream of present success, beneath whose shining surface the ancient mariners tell many snags lurk. His motto is not "I am," but "I am going to be." Between his own rising and the rising of the curtain upon The Easiest Way the young Westerner reads a half dozen pages of French, takes or practices a singing lesson, and for three hours hardens his muscles in a gymnasium.

Mary Stone, author of The Social Highwayman, was asked at the last meeting of the Twelfth Night when she would write another play. "I always intend to," she answered, "but just as soon as I start there is a benefit or something."

An observation that shows that Miss Stone's nature is as generous as her face hints.

An actor's criticism of his own play and his own performance is always interesting, for it gives an angle that is unique and sometimes acute. The most quoted review of The Round-Up was the inadvertent one of the star Maclyn Arbuckle, who said: "All the actors have to do is to run down to the footlights, bark a minute, then scamper back like h—l to give the scenery a chance."

So Johnna Howland's description of her own role in Richard Carle's The Boy and the Girl, in which she appeared in her first singing part, is illuminating: "I play an actress who 'goos' every man she sees. All I have to do is to play myself."

But the criticism is unfair. I have known Miss Howland more years than we choose to tell, and I've never seen the ghost of a "goo" expression on her beautiful, supercilious face. Instead she looks so like an exiled young member of a royal family that every time she buys a cloak the shopkeeper respectfully but anxiously offers her a big salary to become their cloak model. Milliners beg her to take home their hats on approval. "It doesn't matter in the least whether you take it or not, miss," they assure her. "All we ask it that you wear it somewhere in public once. You can keep it for two weeks if you like." Which shows how unjust we have been when Miss Howland's bewildering succession of hats tempted us to the judgment that she is extravagant. It is merely philanthropy to that needy class, the milliners.

Miss Howland is not only a critic of the drama in which she is involved. She is the relentless critic of the novels of her husband, Arthur Stringer.

"You must write it over, my dear," she insisted last Winter when he temerariously submitted a draft of his last book.

"But—but—Jobyna, I'm tired of the thing. I've done the best I can. I——"

"No, you haven't, Arthur. I insist. You must write it again."

With outward rebellion but inward acquiescence, the author departed for his downtown study in New York. Grumblingly he rolled up his sleeves. Frowningly he lighted his cigarette. But he did as he was bid, and the result is the latest and best of his novels, "The Gun Runner."

Master John Tansey, calling up a fellow player of Miss Nillson's former company, piped by telephone: "Good-by, old man; I'm off for Washington. Joined Miss Mannering, you know."

"Sorry I couldn't see you before you left. Good luck, John. Have you learned to spell any new words this week?"

"Bet your life I have. T-r-u-n-k, trunk."

"L-lo! Faver's darlin'. Does oo love oos faver? Blessum heart! Lovely eyes!"

Sounds like these emerging from William Courtleigh's dressing-room caused a budding scandal in the A Fool There Was company.

"Who would ever have thought it of Will Courtleigh?" "He the model family man!" "The shining moral light of his profession!" "In the immortal words of Bernard Shaw, 'You Never Can Tell.'"

The company huddled about his dressing-room door in loathing apprehension tumbled backward over each other. The sturdy "Friend" of the cast strode forth. His wide-open door revealed an empty dressing-room. At his feet trotted a liquid-eyed, satin-haired Irish setter.

"Tom on, faver's darlin'!" adjured Mr. Courtleigh. Beholding the assembled players he presented each one to his esteemed friend, "Garrick."

THE MATINEE GIRL.

EDWIN VAN VECHTEN.

Ed Van Vechten, whose portrait is above, is well known among artists, having posed for many important pictures in the past few years. Among his recent work may be mentioned his posing as St. Michael for Alphonse Micher's painting of Maude Adams as Joan of Arc, which is now on exhibition in the foyer of the Empire Theatre, New York city.

PROFESSIONAL DOING.

An offer has been made by Charles Frohman to Sir Charles Wyndham to appear at the Empire Theatre for two weeks, beginning June 7, in The Mollusc. Sir Charles is due in New York on the *Kronprinz Wilhelm* this morning. He is accompanied by Mary Moore.

On the order of Mayor McClellan the police are inspecting all theatre and concert halls and, pending the result of the inspection, all licenses are being held up.

Munsey's Magazine for June is rich in theatrical interest, especially a discussion on "Why Plays Succeed," by Matthew White, Jr., dramatic editor of *Munsey's*. Another article of interest to the theatrical profession is "The Passing of the Great Figures of the Stage," by Walter Pritchard Eaton. Elizabeth Tyree Metcalfe, well known to playgoers as Elizabeth Tyree, contributes a short story to the number, "The Hypocrites."

The body of E. G. Gilmore was on May 27 transferred to the family lot in Oak Grove Cemetery, Springfield, Mass., for final interment.

H. Quintus Brooks is managing the International Opera company, which played last week at the Grand Opera House, and will leave to-day (Tuesday) on a special train for a season in San Francisco. W. A. Edwards, of Montreal, is the responsible manager of the organization. Mr. Brooks, who was formerly associated with THE MIRROR, is well known in amusement circles, having for years been business-manager of Her Majesty's Thetare, Montreal.

Lillian Nordica had an enthusiastic reception in London upon her appearance at the Queen's Hall on May 28.

Margaret Anglin will be seen at the Savoy Theatre next season in The Awakening of Helena Ritchie.

Harriet Raymond has returned to the cast of The Girl from Rector's.

The vaudeville season at Four Mile Creek Park, H. T. Foster, manager, began May 30. New pavilion, larger stage and café. Programme for the opening week is: Robin, the comedy manipulator grotesque; Leeds and Le Mar, Australia's burlesque sketch artists; "Mary Davis," character comedienne; the Kramers, comedy duo, introducing Maud Kramer, the champion buck dancer of the world; the Webb-Romalo Troupe, European athletes. Indications point to a banner season.

James M. Brophy has been engaged for next season by William A. Brady.

Owing to the success of The Midnight Sons, two rows of seats have been installed at the Broadway Theatre, which have not been needed since the run of Ben Hur, except for holidays.

The vaudeville season at Waldameer, Erie, Pa., opened May 30. This is one of the finest pavilions in the State, and has a stage large enough to accommodate the largest acts. E. H. Suerkin, the manager of the Alpha Theatre, will be in charge this season, and Waldameer will get the best.

NEWS FROM AUSTRALIA.

AN ENGLISHMAN'S HOME AN INSTANTANEOUS HIT IN ANTIPODES.

J. C. Williamson's Enterprise Appreciated by Australians—Meynell and Gunn's Productions Successful—Vaudeville—Pictures—Daly's Gossip of the Australian Stage.

(*Special Correspondence of The Mirror.*)

SYDNEY, N. S. Wales, April 13.—J. C. Williamson's enterprise in securing and staging at so early a date after its production in London the patriotic drama, An Englishman's Home, was amply rewarded on Saturday last when the play was received with every sign of approval by an immense and representative audience at the Sydney Theatre Royal. The Australian production is identical in every respect with that in London, and Mr. Williamson is forming two more companies to tour the other States. Eardley Turner made a hit as Brown, and the other principal parts were capably interpreted by Cyril Mackay, Henry Holker, Harry Plimmer, H. Stephenson, Ola Humphrey, Florence Gleeson and Florence Kelly. Priestly Morrison was directly responsible for the production, and to him much praise is due.

At Her Majesty's Jack and Jill, Williamson's Melbourne pantomime, to which I have had occasion to make previous references, is drawing packed houses. There is no denying that each year sees a more lavish and superb production. Bert Gilbert is responsible for most of the fun with his inimitable drollery, and in a lengthy cast J. M. Campbell, Clyde Cook, J. M. Stanton, Stella Selbourne, Alma Barber, Addie Hine, Stella Gastelle and Morris and Wilson all deserve more than passing mention.

Meynell and Gunn's new English company has scored a decided success at the Criterion with that powerful play, The Hypocrites, in which Harcourt Beatty, Gladys Harvey, Edith Deverell, Frank Randell and James Lindsay sustain the principal roles.

Melodrama again holds sway at the Palace, where Allan Hamilton's company is appearing in A Queen of the Night. A revival of In the Ranks is underlined for the 24th. The company includes Maud Chetwynd, Rossmary Rees, Ada Guildford and George Cross.

The particular attraction at Harry Rickards' Tivoli Hall is Chung Ling Soo, the Chinese magician, an act of no mean merit. His turn is perhaps the most attractive of the many recent attractions presented of late by the enterprising 'Arry Rickards, who, by the way, is now en route to Europe in search of new talent. The present Tivoli bill also includes Yeotha, the Indian Red Bird; Captain Grade and the Marlowe Sisters.

Moving picture shows continue good money makers, the principal at present showing in Sydney being Spencer's theatrescope at the Lyceum and West's at the Glaciarium.

Sydney is unusually full this Easter, and country visitors are patronizing the many amusements provided for their entertainment by discriminating managements. In addition to the Agricultural Show, which being the nominal excuse for a visit to town, the attendance at which is always large, outdoor attractions of a lighter nature, such as Wirth's Circus, Wonderland City (our Coney Island) and the multitudinous attractions of our seaside places are being largely patronized, while the Squatocracy help to swell the coffers of the theatrical managements.

Julius Knight's and Beatrice Day's recently concluded season at the Royal turned out very well.

Maggie Moore and Harry Roberts are in Queensland and have no cause to complain of lack of public appreciation and support in Bananaland.

Cinderella, Meynell and Gunn's Melbourne pantomime, is still running at the Royal in that city, and after Easter will make way for The Girl Behind the Counter.

Nellie Stewart has opened her Australian tour in Melbourne with a successful appearance in Sweet Kitty Bellairs.

Eleven hundred pounds sterling was the amount of the advance booking for the first three performances in Sydney of An Englishman's Home.

Walter Bentley, the Scottish Shakespearean actor, is to pay another visit to Australia. It is now close on fifteen years since he appeared at the Sydney Garrick, notably in The Bells.

Gladys Hervey as Rachel Neve, in the present Sydney production of H. A. Jones' Hypocrites, has made a very favorable impression on playgoers here. Prior to her engagement by Clyde Meynell for the Australian tour, the young actress was touring England in this same play. She was for several years a member of Charles Frohman's company, appearing notably as Alice Faulkner in Sherlock Holmes. Just before signing for Australia Miss Hervey refused the part of Sybil Craike in Beerbohm Tree's London production of The Dancing Girl, this part ultimately falling to the lot of the young Australian, Marie Lohr, the talented daughter of Kate Bishop and L. J. Lohr, both of whom are well known and popular in Australia.

Frank Randell, also a member of the Hypocrite company, and Gladys Hervey were married immediately on their arrival in Sydney. Randell has appeared in England with H. B. Irving and Dorothea Baird.

Melba's present Australian tour needs no comment beyond the statement that her usual success follows her everywhere. E. NEWTON DALY.

A THRIVING TOWN.

Gary, Ind., will be an important town in the amusement field next season, as it is estimated that fully forty thousand people will be employed full time by Sept. 1, with the Steel Corporation plants. This alone should mean excellent business for popular priced or high class repertoire at the Majestic Theatre, which also plays Sundays. Booking through Klaw and Erlanger, Stair and Havlin and A. Thalheimer, New York Theatre Building, New York city, who also books Madison, Appleton, Wis., Champaign and Mattoon, Ill.

Born.

STANLEY.—A daughter to Mr. and Mrs. George J. Stanley, at Marion, Ill., on May 24.

Married.

COTTING—BRIDGER.—Jamison Cotting and Anita Bridger, at Greenwich, Conn., on May 20.

HOFFMAN—WILLIAMS.—Theodore Hoffman to Bertha Williams at Cleveland, O., May 12.

HUNTINGTON—BERESFORD.—Sir Charles Philip Huntington to the Hon. Mrs. Delia Horsley Beresford, at London.

LANE—SEYGARD.—William Armstrong Lane and Camille Seygard at New York on May 17.

REILLY—SMITH.—William Atkins Reilly and Grace Smith, at Philadelphia, on May 23.

RETECKER—BERTRAM.—Hugh Retecker to Beatrice Bertram, at New York, May 13.

THURMAN—BURNS.—At Gainesville, Tex., May 22.

Died.

ALBENIZ.—Isaac Albeniz, at Camba les Bains, France, on May 19.

CURRAN.—Emma H. Curran, at New York, on May 28.

DAVIDSON.—Mrs. Edward R. Davidson, at Los Angeles, Cal.

ESSIKE.—George Essike, at West Point, N. Y., on May 27.

HARRINGTON.—John Harrington, at Boston, on May 24, aged 58 years.

HOGAN.—Ernest Hogan at New York on May 20.

JORDAN.—Patrick W. Jordan, at St. Johns, Newfoundland, on May 18.

NORRIE.—Angela DeBona Norrie, at Milwaukee, Wis., May 24.

ROSENTHAL.—Joseph Rosenthal, at Pittsburg, on May 27, aged 82.

STANHOPE.—George Washington Stanhope at New York on May 21, aged 72 years.

TRACEY.—Joseph L. Tracey, at Binghamton, on May 27.

TUCKER.—Walter J. Tucker, at Saranac Lake, N. Y., on May 26.

IN CHICAGO PLAYHOUSES.

LAMBS' GAMBOL AT AUDITORIUM NETS OVER $20,000.

The Blue Mouse Liked—Anna Marble Pollock's Songs in Vaudeville Act—An Englishman's Home—Virginia Harned in Tolstoy Play—Vaudeville—Colburn's Gossip.

(*Special to The Mirror.*)

CHICAGO, May 29.—About $14,000 was received by The Lambs from the auction sale of seats for the gambol. The auction was held Tuesday at the Auditorium, where the gambol was given Saturday afternoon and evening. The gathering was fashionable, but some of the largest prices were paid by members of the profession. George Ade gave a bonus of $500 for a box; Richard Carle $300. The auctioneers were Henry Dixey, Vincent Serano, Gus Weinberg, Frank McIntyre, Harry Woodruff and Richard Carle. Twelve boxes were sold for a total of $2,130.

The Blue Mouse, with Mabel Barrison as the Mouse, overflowed the Garick the opening night, and there was a big house Monday night. The critics' opinions varied widely, but the general verdict seemed to be that it had proved not nearly so salacious as expected. Zelda Sears as Mrs. Llewellyn triumphed over surroundings. Albert Gran was good as the railroad president, and Sam Reed constantly threatened to be so as Wallus. Charles Wyngate was rather prepossessing as Augustus, but hardly a funmaker. Joseph Howard, the song writer, agreeably surprised with a good performance of Scarsdale, which he did with a refreshing effect. John E. Hynes did the old boy well, and Elinor McEwen was an attractive and sincere Mrs. Rollet. In the company are Guy D'Ennery, Edward Craven, Howard Morgan, Marie Gerard, Birdie Luttrell, Charles Ogle, John Jex, Wm. F. Nugent, John S. Wickes, Myrtle Cosgrove and Charlie Courtland.

The Servant in the House, with many of its original cast, will be played at the Bush Temple Theatre, beginning May 31, for two weeks or more. The first two weeks will be a benefit for the Public School Teachers' Association of Chicago. After that the run will be continued as warranted by patronage. The Family is being considered to follow The Servant in the House. It is expected that the Bush Temple scale of prices, seventy-five cents and a dollar, will attract large audiences after the benefit weeks.

The successful season at the National will close Decoration Day with extra performances of Who's Your Friend?, Harry Beresford heading the company.

George Berry, stage director for several local stock companies, has pleased all managers so far with his new farce, Butinsky of Texas, and has just received contracts for a Western vaudeville circuit. Mrs. Berry, Carolyn Carr and W. Edmund Fox appear with him in the playlet.

The twenty-fifth annual banquet of the Chicago lodge of the T. M. A. was given Thursday night. Louis Hemrich was the chairman and toastmaster, and speeches were made by John Bairstow, Lee Hart and Milt Bowers.

In the company which Richard Carle is rehearsing for The Hurdy Gurdy Girl at the Colonial, beginning June 6, are: Pauline Perry, Eliza Warren, Ada Gordon, Mina Davis, Rita Stanwood, Sylvain Langlois, Jo Smith Marba, Harry Cashman, Harry Fairleigh, Harry Montgomery, Abbott Adams and W. J. McCarthy.

Clay Clement, Jr., a tall, vigorous and talented son of the well-known actor and playwright, was a caller of THE MIRROR last week after a season of acting and stage managing with Willard Mack in The Bungalow, at Salt Lake City. Young Mr. Clement was immediately engaged on his arrival here for a stock season at Nashville, Tenn.

Katie Emmett, authoress and star in her own plays, who has been living quietly here for several seasons, will soon leave for New York to consider some especial offers for next season.

Louette Babcock, who was a member of the People's Stock for several seasons, is conducting a stock company at Dubuque, Iowa. Thomas Swift, of the People's and Marlowe stocks, is in the company.

Mary Marble and Sam Chip in their pretty little Dutch comedietta with songs by Anna Marble Pollock, were immensely popular at the Majestic last week. Miss Marble is exactly fitted as the pretty Dutch girl, and her lines and songs are exceedingly clever and entertaining. Chip makes a capital Dutch boy, and both his solo and dance are hits. John W. Dunne is good in the small part of the Dutch uncle. As a specimen of advanced vaudeville, Manager Glover should be proud of it. Knox Wilson, who has been starring for several seasons in The Land of Nod, was on the Majestic bill last week as April Fool, his part in the musical comedy. He had some good lines and got great applause with his concertina and his saxophone, which he plays as well as any one in vaudeville. Other hits on the Majestic bill last week were the Eight Palace Girls, John W. World and Mindell Kleggston, Howard Brothers, the banjoists, and the Arlington Four. A playlet of life among the lowly was given by Adelaide Dunlap, the athletic girl of The College Widow, and Frank McCormack. A widower on the point of marrying a young woman, refuses upon discovering she is cruel to his little daughter. It seemed hardly suited to vaudeville, yet there was big applause at the curtain. It was very well acted. Abbot and Minthorne Worthley's neat little musical comedy went very well.

An Englishman's Home, at Powers', does not appeal any more strongly to Chicagoans than expected. Charles Hawtrey's excellent acting is enjoyed, but with almost no danger of Milwaukee ever trying to capture Chicago the point of possible German invasion is lost.

Hans Robert, formerly with Checkers, has been engaged to play the leading part in The Golden Girl.

Virginia Goodwin in her well clothed comedy, Taming a Title, by Fred J. Beaman, has made such a good impression that she will continue during the Summer and all next season.

Maud Potter, a bright young Chicagoan who was a member of The Players Stock last season at the Bush Temple, has signed with Mort Singer for Adele Rowland's part in the road company of The Prince of To-night next season.

Marco Vesella's Italian band, under the direction of Howard Pew, has made an excellent impression at Sans Souci Park. The soloists are artists, and all the members of the organization above the average. Mr. Vesella is not sacrificing dignity for acrobatic stunts in leading, and his programmes show fine taste.

Beverly of Graustark, from George Barr McCutcheon's novel, was produced at the Studebaker last night for a Summer run. A further report will be given next week.

Virginia Harned has selected her version of Anna Karenina for this, her second week at the new stock theatre in Sans Souci Park. She will close her three weeks with Camille.

The Spring stock season at the Criterion closed last week. The theatre is dark.

The whereabouts of Otto Miller, who was with the Dairymple comedy company for a season recently, and is a musician as well as actor, is wanted by relatives, and a reward is offered for the desired information.

The bills this week: Studebaker, Beverly of Graustark; Grand Opera House, Gentleman from Mississippi; Garrick, Mabel Barrison in The Blue Mouse; Colonial, dark; Powers', An Englishman's Home; McVicker's, Sins of Society; Chicago Opera House, Mary Janes' Pa, with Henry Dixey; Whitney, The Bachelor, with Charles Cherry; Princess, Golden Girl; La Salle, dark; Bijou, stock; Pekin, Sambo; Alhambra, Melodrama stock.

James K. Hackett, as the star of the American Music Hall bill last week, was undoubtedly one of the causes of the big houses all week, afternoon and evening. He played Valjean from Les Miserables, and the matinee favorite of romantic drama looked strange in rags. E. M. Holland was of course admirable as the Bishop. Jane Burby played the Bishop's sister well.

Willa Holt Wakefield proved a clever pianologist at the American, all her humorous and sentimental ditties getting applause. Her piano solos were exceptionally well played and entertaining. James J. Corbett was as popular as usual at the American last week, and, drawing on his resources for a new collection of anecdotes, remains this week. Miss Wakefield remains also. Rinaldo, the violinist, was as big a hit as before, and Walter Le Roy and Florence Clayton got on very well in a rapid-fire farcelet by George Cohan.

At the Majestic this week: Circumstantial Evidence, Marie Dainton, R. C. Herz, Fanny Rice, Will Rogers and company, Mack and Marcus, Chinko, Fiddler and Shelton, Minnie Kauffman and others.

Eddie Foy is the star of the American Music Hall bill this week in Hamlet by Freight, with twenty young women. Edith Helena, the soprano, is also prominent on the bill. Among the other acts are Canfield and Carleton and Wilton Brothers.

The first Summer park dramatic enterprise was started at Sans Souci last week in the remodeled roller rink, now called the Sans Souci Park Theatre. The transformation was made in fifteen days by Manager E. H. Rice, so the big crowd that overflowed the place the opening night found the interior somewhat unfinished. The fame of Virginia Harned and the play Iris were strong attractions. Both were seen at a disadvantage under the circumstances, yet the interest was well maintained. Miss Harned's Iris was interesting. It was played with ease and distinction. Alice Leal Pollock was good as Fanny, and George Loane Tucker gave an exceptionally creditable performance of Harrington. Will Corbett was a fairly good Maldonado, although not of the right physique. Wilson Melrose as Trenholm showed the same attractive personality as in the late $100,000,000 play at the Studebaker and gave Miss Harned generally good support in the part. Catherine Calhoun, Richard Lyle, W. H. Bailey and Grace Francis were in the cast.

Donald Robertson announces the following productions for next season: Alfieri's Saul, Calderon's Mayor of Zalamaya, Eschegaray's The Stigma, Molière's Tartuffe, Marianis' Game of Love, Shakespeare's Timon of Athens, Shelly's The Cenci, Sheridan's The Critic, Browning's The Return of The Druses, Sudermann's Happiness in a Corner, Heijerman's Links, Ibsen's Viking at Helgeland, Bjornson's Marriage.

The long run of Mary Jane's Pa at the Chicago Opera House will end June 6.

Richard Buhler, Charles Edith Shayne, Grace Andrews and Mrs. Chas. G. Craig are in the cast of Beverly of Graustark at the Studebaker. Heighth, breadth and depth have been added to the Studebaker stage.

Manager E. J. Sullivan, of the Studebaker, who was at French Lick with Mr. and Mrs. Jos. Gaites, has returned to the Champs Elysees of America, *i. e.*, Michigan Boulevard, which Mr. Sullivan is busy promoting under the French title.

The debut of Charles W. Collins, dramatic editor of the *Inter-Ocean*, will be made to-night at the People's Theatre with a playlet entitled The Greatest Gift, acted by Harold Heaton, cartoonist of the *Inter-Ocean* and actor; Isabelle Randolph, the clever ingenue of the People's stock, and Louis Kelso.

OTIS COLBURN.

BOSTON

Season at a Close—Lambs' Gambol—Benton's Gossip.

BOSTON, May 29.—Boston's season will be over, to all intents and purposes, next week and vacation attractions will be in full swing at most of the houses.

The Tremont will bring Otis Harlan and all the others of the Chicago production of A Broken Idol for a long stay through the hot weather under the management of B. C. Whitney, and the prospects are that the record of A Knight for a Day will be broken.

Lulu Glaser will be at the Majestic in Mlle. Mischief, and she, too, has every prospect of a long engagement at this house, which is a new one for her to visit. The Yankee Mandarin may not come for some time if her engagement makes the hit expected.

The Geisha continues at the Castle Square, and will make the third musical attraction of the town. The Japanesy musical comedy has rarely been better given here, and Mary Young makes a special hit by her comedy work as Molly. Louise Le Baron, as usual, takes the vocal honors of the production.

The Colonial will close for the Summer vacation after the two holiday performances of A Stubborn Cinderella on Monday.

The Traveling Salesman is the last of the dramatic attractions to hold on in town, and the Park shows no intention of bringing its stay to an end. Indeed, it would not be strange if it should continue here until the first of July.

The dramatic stock company at the Bowdoin Square puts on strenuous plays no matter what the weather may be, and next week it will offer O'Day the Alderman, with the full strength of the company in the presentation.

Bert Leslie, who was here with Fluffy Ruffles, is back in vaudeville and will head the bill at Keith's.

Billy Clifford will be in the bill at the Orpheum next week, and so will Maude Lambert.

The Gaiety will be closed for the Summer and so will the Howard Athenæum after a Monday benefit for the employes, while the Columbia will be given over to moving pictures of the Burns-Jackson fight.

Wonderland will be the first of the open air Parks to begin the Summer season next week, and Norumbega Park will give vaudeville in its big hillside theatre as usual. Paragon Park will follow suit in two weeks.

There will be a record popular idol in town next week, for the Ringling Brothers' Circus will invade the city for a week and will play its first engagement here in two years. This is one of its strongest cities. An effort will be made to stop the parade in the interest of the Grand Army men, and an application to that effect was made to Police Commissioner O'Meara.

Robert Edeson will be the star to open the next season at the Hollis Street Theatre, and will present The Noble Spaniard for the first time here.

Mrs. Guy Currier (Marie Burress), formerly of the Boston Museum Stock company, is on the committee to arrange for the reception to be given by the Professional Woman's Club to Lady Aberdeen when she comes to Boston soon.

Ida Mulle, who has been in Boston all the Winter, will go to New York and spend the Summer in the Catskills and at Atlantic City with Judge Simpson and his wife, the latter being her sister.

The Lambs had a big gambol at the Boston Tuesday night. They were a trifle late in their coming from Hartford by special train, but the the theatre was packed, and so were the streets as the actors paraded to the fold. The only absentee was Lew Fields. The souvenir, which was sold by auction, went to B. F. Keith for $300. The show was long and lasted until nearly midnight, but it was a gala performance for Boston.

They had the drawing for the seats at the Back Bay Opera House early this week, and all the 950 season ticket subscribers were on hand and chose their locations when their cards were drawn from a basket. When the drawing was over only about sixteen seats were left for the general public to purchase. S. Reed Anthony led the first choice, and Mr. and Mrs. Charles Whittemore came second. The only disturbance came over the question of having the management pick out seats for absentees who did not attend the drawing.

Rev. Herbert S. Johnson preached a strong sermon commending Mayor Hibbard upon his action in refusing to let The Queen of the Moulin Rouge be presented here. The Watch and Ward Society very modestly keeps in the background, but it had quite a little to do in making the matter clear to the authorities.

JAY BENTON.

PHILADELPHIA

Trixie Friganza Joins The Girl from Yama—Summer Amusements.

PHILADELPHIA, May 29.—The Narrow Path won't do—at least not to such audiences as are accustomed to gather at the Lyric, where this melodrama was presented for the first time in Philadelphia last Monday evening. It is vulgar, poorly written and constructed, but as well acted as a company, headed by Ida Conquest, could act it. It may be perfectly proper to call a spade a spade, a heart a heart, providing such plainness, such free use of the English language, has something more back of it than mere effect. Such is not the case in The Narrow Path. It is simply vulgarity undisguised, and the sooner the stage is rid of such stuff the better. The Narrow Path certainly does not belong to that class of dramas to which the Lyric's clientele is accustomed, and it is regretable that Miss Conquest should appear in it. She has always been a favorite here, but The Narrow Path will not increase her popularity as an actress. Her support is a capable one, and included, among others, Frederick Perry, George Parsons, Consuelo Bailey, Georgie Lawrence, Marion Ballou, Dorothy Rossmore and Joseph Dailey.

Whether it was Annette Kellermann, the great female swimmer, who headed the bill at Keith's this week, or the general excellence of the bill, certain it is that a more prosperous week has not been enjoyed at this house during the present season. Late comers in the afternoon had to stand, and at the evening performances many of them were turned away because they could not be accommodated. Miss Kellermann's act was well received, of course, although her aquatic stunts are less startling than the public had been led to believe; at the same time, it served to display a figure that is conceded to be perfect, and the audience was as much interested in that as it was in her daring dives. Her wonderful proficiency in juggling the little spool (Diabolo) was a treat in itself. Among the other features on the bill it would be difficult to pick out the best, there were so many of them. The Three Rubes—Bowers, Walters and Crooker—gave a rough and tumble acrobatic act that was amusing. The Six American Dancers, who have been seen here before, repeated their previous success. Chums, a little playlet, given by Eva Taylor, Eleanor Pierson, Louis Albion and Lawrence Grattan, was well received, while a distinct hit was scored by the Empire City Quartette. Harry Mayo, the basso of the quartette, is a resident of this city. Paul Kleist, the pantomimist; the Three Vagrants, in a novel musical act; Al. Carleton, comedian; Robert de Mont and company in an acrobatic comedy of exceptional merit, and others of lesser note all contributed to one of the best bills that Keith's has had this season. And it is to be as good, if not better, next week.

Another most successful production has been made by the Orpheum Players at the Chestnut Street Theatre—The Walls of Jericho. Marion Barney was the Lady Alethea, and the great scene between her and her husband, Jack, done by William Ingersoll, was much applauded. The other important parts were in the hands of Peter Lang, Kathlene MacDonnell and Percy Winter. Excellent support was accorded by the remaining members of the company. Next week, The Rose of the Rancho.

Four of Shakespeare's plays will be given next week by Ben Greet's players at the University Botanical Gardens under the auspices of the Philomathean Society of the University of Pennsylvania. The plays will be As You Like It, on June 4 (afternoon); The Tempest, on June 4 (evening); The Taming of the Shrew, on June 3, and A Midsummer Night's Dream, on June 2.

The Hottest Coon in Dixie, which has drawn well at the National this week, was to have ended the season at that house, but arrangements have been made to repeat the Burns-Johnson fight pictures next week. Three shows a day will be given.

The burlesque houses have had a fairly good week, notwithstanding warmer weather and the Buffalo Bill attraction. The Jersey Lilies Extravaganza company offered a lively and diverting bill at the Casino. The Trocadero had the Alcazar Beauties, with Zallah, the Oriental dancer, as an added attraction, and Billy Watson's company was at the Bijou, a special feature being Chocoeeta, a snake dancer.

The Girl from Yama, at the Walnut, is being continually strengthened. This week Trixie Friganza was added to the cast. So was Frank Wakefield. The newcomers fitted into their parts nicely, making the piece move faster and with more life than at any time since it was first produced. No announcement has as yet been made as to when the engagement at the Walnut will end.

The German Theatre closed for the season last Saturday night. Its business for the year was most satisfactory, as the house is continually growing in popularity among the Germans of this city.

The Eleventh Street Opera House is being put in shape to be opened as a vaudeville and moving picture house. It will be under the management of James H. Simpson, of Merchantville, N. J., and is expected to open about June 1.

The Boy and the Girl will close at the Garrick this (Saturday) evening. It goes to the Aerial Roof-Garden, New York city. The piece has been very much improved, nearly thirty minutes having been cut out of the first act, while dash and ginger have been injected also into the second act. Marie Dressler and her support have worked hard to make the play a go, and it may yet tickle New York's fancy.

We are to have another moving picture theatre, and it will probably be the largest and handsomest in the city. It will be a two-story building, have a seating capacity of 1,200, and cost $100,000. Its location is on the north side of Market Street, just east of Ninth Street. Local capitalists will be the owners, but Sigmund Lubin has already secured a ten-year lease on the building. Contracts for its construction have already been made.

Marie Dressler's thoughtfulness in presenting to the inmates of the Forrest Home the box she purchased for the Lambs' gambol has brought its reward—a beautifully written letter from the Home, which is signed by Sidney Cowell, Anna Ware Barnes, Emilie R. Lewis, and Ethel Greybrooke Greaves. One paragraph is particularly touching—"How well you know the pleasure it would give us, how we should appreciate the performance, and enjoy the sight of those gifted men we once knew, and that are only names to us now."

As had been expected, Buffalo Bill's Wild West and Pawnee Bill's Far East shows attracted immense audiences, both afternoon and evening. The performance was above the average in point of merit, many of the acts being new and novel, not a few of them being presented here for the first time. Buffalo Bill, for family reasons, is very much attached to this section of the State, his mother—a Miss Mary Anne Laycock—having been born in Germantown.

A creditable production of Ibsen's John Gabriel Borckman was given last Tuesday evening at the Broad by the Browning Society, its seventeenth annual play. Ibsenites joined with Browningites to make the evening a notable affair, in which they were successful, for the play was presented in a most pleasing manner. Carson Davenport, in the title-role, and Homie Weldon Cooper as Ella Rentheim, shared the honors of the evening, each giving a capable performance. Lucy Dean Wilson as Mrs. Borckman also acted with a convincing conception of the part.

It is seldom that the "Lambs" have much of a show in a contest with the bulls and bears, but on Wednesday evening last they took their old-time enemies into camp to the tune of about $17,000. It was a Lambs' raid such as has never before been witnessed in this city, and it was as enjoyable to the bulls and bears as it unquestionably was to the Lambs. In the vast audience which gathered in the Philadelphia Opera House Wednesday night one could see that practically the entire Philadelphia Stock Exchange membership had turned out to greet the little "bleaters," and they—the said little "bleaters"—gave them a good run for their money. It would, perhaps, be unfair to say which Lamb did the most to please. Each had a part to perform, and they gamboled through those parts in a manner that will be long remembered by those who were fortunate enough to secure even standing room. It was an entertainment such as one witnesses only once in a lifetime—full of life and humor, with here and there visions of the long ago that made one remember that we are growing older every day. After it was all over the audience appeared unwilling to leave the Lambs to themselves. Fellow Lambs, resident in Philadelphia, took the all-star company in charge after the performance and entertained them right royally at the Racquet Club, where they made merry until the wee small hours of the morning.

Willow Grove Park and Washington Park open their season to-day. Pryor's Band is the attraction at the former.

Olive Inez Culvette, a young Philadelphia girl, will make her professional debut upon the stage at the Chestnut Street Theatre with the Orpheum Players next week, having been assigned a part in The Rose of the Rancho.

The Philadelphia Opera Committee announces that all arrangements have been made for the season of opera of 1909-1910 under the direction of the Metropolitan Opera Company. The season will consist of twenty-five performances.

JAMES D. SHAW.

WASHINGTON

Columbia Stock Company Wins Favor—Aborn Grand Opera—Theatrical News.

WASHINGTON, May 29.—The Lambs' Gambol at the National Theatre Thursday afternoon was one of the most joyful occasions of the season. A house crowded to its uttermost testified strongly their appreciation of the laudable efforts of this notable gathering of theatrical prominence. The street parade from the Union Station to the theatre, headed by Victor Herbert's band, coming as it did at the midday hour, was viewed by thousands all along the line, and the excellent performance will live long in the memory. The receipts of the performance was $7,324. The theatre was donated by Lamb Manager W. Harryman Rapley and everything was clear profit.

The Aborn Opera company season at the National is steadily repeating the success of former seasons. Princess Chic's presentation this week is of a pronounced high standard of exquisite quality and finish. The comedy element was in the hands of Harry Lane and Thomas S. Van, and they were winners with mirth provoking methods that were thoroughly appreciated. Blanche Morrison and Forest Huff scored strong individual successes. The opera is one of the Aborn choice offerings. Next week, commencing with a Decoration Day matinee, musical comedy will commence a short season. A Chinese Honeymoon will be presented with a special engagement of Katie Barry as Fifi. Other newcomers include George W. Leslie, H. W. Tre Denick and William S. Lavine, who will stage the performance.

The Columbia Players are firmly entrenched at the Columbia Theatre in the favor and esteem of a large patronage. It is clearly shown to be a stock organization of sterling capabilities. A Royal Family has rarely been better done than the performance of the present week. The Prince Chap will be next week's offering, which will give Julia Dean and Orme Caldara, in the leading roles, opportunities for further evidence of their artistic attainments. Are You a Mason is in rehearsal.

The Academy of Music, with motion pictures of the Burns and Johnson fistic argument in the Antipodes, crowded the house twice a day, commencing Wednesday.

The new features at Luna Park, commencing Decoration Day, are the Twentieth Century Cake Walkers of fifteen experts, who will be seen in the dance pavilion in their cake walks, buck and wing dancing, and plantation songs and medleys. The American Regimental Band will continue, and the new vaudeville engagements comprise Hanley and Jarvis, Tom Moore, Helsten and Hood, the Shrewsbury Sisters, the Three Scotts, and the Four English Rosebuds.

Alonzo A. Wilson, a professional balloonist, had a remarkable escape from instant death at Luna Park, Monday afternoon, caused by the double parachute refusing to open after being detached from the balloon. He fell a distance of one thousand feet, crashing through the branches of a tree. His condition is not regarded as serious, although suffering from shock—sprains of the right hip and back and minor bruises.

This is the law that become effective during the week regarding billposting in the future as relating to theatrical advertising. The regulation, which is an amendment to the police regulations, is as follows: "That hereafter no posters or placards shall be publicly displayed or exhibited which are lewd, indecent, vulgar or which pictorially represent the commission, or of the attempt to commit any crime. Every person who shall display or exhibit or cause to be displayed or exhibited any such poster or placard in violation of this regulation shall be liable to a fine of not less than $5 nor more than $20. Each day or part of a day that any such poster or placard remains so displayed or exhibited after conviction shall be deemed a separate offense."

Manager L. Stoddard Taylor has just had installed an immense changeable sign on the roof of the Belasco Theatre extending the entire length of the building on the Pennsylvania Avenue side. This sign will always announce the current attraction at the Belasco. At night it will be electrically illuminated with changeable lights. It is Mr. Taylor's own idea, which he is considering having patented.

Next week's attractions at the burlesque houses are the Behman Show, under the management of Jack Singer, at the Gayety, and The Innocent Maids company at the Lyceum Theatre.

JOHN T. WARDE.

ST. LOUIS

Amelia Bingham—Mrs. Leslie Carter—Edna Wallace Hopper.

ST. LOUIS, May 29.—The attraction the coming week at Suburban Gardens is Amelia Bingham in My Wife's Husband, a play never seen in St. Louis before. Miss Bingham, on her earlier visits here, won a following which has remained loyal and ever ready to welcome her return engagements.

To-morrow, at the Delmar Gardens, Mrs. Carter will inaugurate her second week with a revival of Zaza. Du Barry was well received last week, Mrs. Carter's portrayal differing but little from that made familiar to local theatregoers when she visited St. Louis under the Belasco management. The play was well mounted, considering that it was for but one week's run. In the Musical Theatre, at Delmar, to-morrow, Edna Wallace Hopper is to appear at the head of a company reviving Florodora. She will enact her old role, Lady Hollyrood, and the tinkling score will make very agreeable Summer hearing.

At the West End Heights Theatre Rice and Cady still hold forth as the head of a musical company, this week presenting Girls of Holland. Patronage has been quite generous.

To-morrow and Monday at the Century Theatre, for two matinees and two evening performances, Lew Dockstader's Minstrels will be a welcome attraction. Many new features are promised.

David Kessler and a capable company have been giving some very pleasing performances at

A Tonic

Horsford's Acid Phosphate taken when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.

News of the Stock Companies

the Grand Theatre. The Jewish Heart was favorably received by Mr. Kessler's following here.

Lyman Howe's moving pictures are at the Garrick, Cavalio's Band and the Verdi Quartette at Forest Park Highlands, and the vaudeville and moving picture theatres, from the largest to the smallest, seem to be doing excellent warm weather business.

BALTIMORE

The Lambs' Gambol a Great Success—Other Amusements of the Week.

BALTIMORE, May 29.—The principal event of the week was the Lambs' all-star gambol, which took place at Ford's on Thursday night. Considering the number of distinguished artists appearing and the uniform excellence of their work, it would be difficult indeed to say to whom the most credit should be given. A large audience testified their approval with genuine enthusiasm, and from every viewpoint the gambol may be regarded as a distinct success.

Vaudeville and motion pictures are presented at Ford's, where the uniform admission is 10, 20 and 25 cents.

At the Maryland, La Titcomb, a Parisian singer on horseback, is the chief feature of the bill this week.

The Jersey Lilies will be seen at the Gayety next week, and Black Salome, with the Octoroon Burlesque company, will be at the Monumental.

A moving picture exhibition entertains the patrons of the Holliday Street Theatre.

The Royal Artillery Band is at Riverview, and the Bostonian Ladies' Orchestra at Bay Shore Park.

Walter P. Dean, brother of Tunis F. Dean, is very ill at his residence on Hamilton Terrace, in this city.

HAROLD RUTLEDGE.

CINCINNATI

Katherine Grey a Fortnight's Attraction—Summer Park Season Opens.

CINCINNATI, May 29.—The last dramatic performance of the season was Sudermann's Es Lebe das Leben, played by the German Stock company at the Lyric Thursday night for the purpose of wiping out the deficit of some $2,000 that resulted from the regular season.

The Summer park season is now fully inaugurated, Coney Island having opened to-day to excellent attendance.

The regular opera season at Chester Park will be preceded by two weeks of dramatic stock, the first that has ever been attempted in this city in the Summer. The company will be headed by Katherine Grey and Robert Drouet and will be under the management of Max Faetkenbeuer.

John Weber's Band is still the attraction at the Zoo and drawing excellent patronage under somewhat adverse weather conditions.

The Grand, Heuck's, and the New Robinson continue motion pictures and vaudeville to substantial patronage.

H. A. SUTTON.

PITTSBURGH

The Lambs' Gambol—The Gayety Closes—Summer Dullness Settles Down.

PITTSBURGH, May 29.—The Lambs' Gambol at the Nixon Theatre last night netted $8,100, bringing the total for the week's tour, it is estimated, up to $110,000. The performance was thoroughly enjoyable, and was greeted enthusiastically here.

The Gayety closes its season to-night, after a prosperous year. The Rentz-Santley company is the closing attraction, a popular organization with burlesque patrons.

The Alvin has drawn good patronage with the Frivolities of 1918, a burlesque entertainment of fair merit.

The Nixon had Barbara Frietchie last Thursday night for the benefit of the Teachers' Association. The performance was quite commendable.

The Grand is offering excellent vaudeville to satisfactory warm weather patronage. The Bijou attractions are vaudeville and moving pictures.

West View Park is open and drawing good crowds.

GOSSIP.

Thomas P. Jackson has closed his second season with John Mason in The Witching Hour, and will leave this week for Los Angeles, Cal., accompanied by Mrs. Jackson, for a six weeks' visit to the latter's mother.

A change of policy went into effect yesterday at the Richmond Theatre, Stapleton, S. I., when a former Broadway musical comedy, The Silver Slipper, was revived by a company headed by George E. Mack. There will be a change of bill weekly. The house, of course, is still under the management of Conness and Edwards.

Terrace Gardens formally opened its doors on Sunday with the Farinelli Ensemble. Concerts will be given every evening.

Harry Gilfoil is Summering at his country house in Bayshore, L. I.

Adelaide Harland has been engaged for the musical comedy stock company at Lincoln Park, Worcester, Mass. She will play the soubrette roles.

Edward H. Van Yechten posed for the two large eight-foot panels executed by R. A. Weed in burnt wood and colors for the new Hudson River steamship *Robert Fulton*. The characters in one panel represent Rip Van Winkle and Henrik Hudson, in the other Robert Fulton and Chancellor Livingston.

Victor Clark, associate director of the Dresden Philharmonic Orchestra, which has just completed a successful tour of a number of cities in the United States and Canada, is visiting his sister, Mrs. C. F. Siegrist, 130 East St. Joseph Street, Indianapolis, Ind., for a fortnight. Mr. Clark is a native of Anderson, Ind., but has spent the past seven years in Germany, having held the associate directorship for two years. The tour of the orchestra lasted five weeks and included fifty-six engagements, at a great many of which Mr. Clark directed, closing at his home in Anderson, where the musicians greeted him at the beginning of the concert with a token of their respect and confidence.

Cecil Lean and Florence Holbrook have ceased rehearsals for The Yankee Mandarin, and it is their present intention to devote the coming season to vaudeville engagements.

Grace Atwell, leading woman with the Dorner Players at Yonkers, N. Y., made an emphatic success as Ann Cruger in The Charity Ball and Cyprienne in Divorçons. This week she is playing Rhy Macchesney in The Three of Us. Edwin Mordant has made his usual artistic impression in the leading male roles.

Dale Devereaux and a party of friends occupied a box at the Lambs' Gambol in Cleveland. They made the trip from Ashtabula, Mr. Devereaux's Summer home, by auto.

Clara Krall came to New York last week to attend several social functions. Miss Krall has several very flattering offers under consideration, but so far has not been able to decide. Her preference for the part of Ruth Jordan may cause her to decide to remain in Henry Miller's play, The Great Divide.

Frank E. Aiken is spending his fourth Summer among the Wisconsin lakes.

Upon condition that $25,000 be deposited in a New York bank as security for repairs, running expenses, etc., August Lichow has offered the Irving Place Theatre to a syndicate of those interested in the German drama, rent free for one year.

C. Russell Sage's new novel, "At the Window of Paradise," appears in the list of Summer fiction published by Lippincott and Company under the *nom de plume* of Russell Clifford. The story deals with the career of a young college student whose life takes him behind the footlights. Mr. Sage has reserved the dramatic rights.

Perfect satisfaction marked the opening of the Summer stock season at Poli's Theatre in Bridgeport, Conn., on May 17, with Alice Fleming and John Ince in the leading parts of Her Own Way, and a support that was individually capable. Perhaps the biggest hit was by Polly Allison as the hairdresser. Four precocious tots added to the ensemble. A natural (and therefore novel) villain was Henry Duggan. Both Miss Fleming and Jessie Pringle were warmly welcomed all week because of their previous good work here during former seasons. The stage direction of Mr. G. Socola was pronouncedly good, and the entr'acte songs by Miss Dickson and Alf. J. King, of New York, were well received. The Road to Yesterday May 24-29.

A Summer season was started in Butler, Mo., by the Chase-Lister company on May 24.

Hugh Reticker and Mrs. Reticker (Beatrice Bertram) left New York for Hartford, Conn., to join Charles E. Cook's Stock company immediately after their marriage.

The Gertrude Ewing company closed its season of forty-two weeks May 8 at Leavenworth, Kan., and will open the regular season again in July.

Emma Bunting's stock company closed its season at the Grand Opera House in San Antonio, Tex., week of May 9-15, playing At Cozy Corners to fair business. Miss Bunting left May 16 for Seattle, where she accepted a very flattering offer to play with the stock company at the Seattle Theatre.

The Bennett-Moulton company, under the management of George K. Robinson, opened its regular Summer season recently at the New Byron Opera House at Ipswich, Mass., then played Southbridge, Mass., and Sanford, Me. The company includes George K. Robinson, F. A. Cook, Frank Broadbent, Marione Francis, Marie Cook, Adelaide Nye, Walter Davis, Herbert Buler, Charles E. Landie, Walter DeLuna, Norman Houston, and the following vaudeville acts: The Great Robbetta, Flying Bolinger, Inone, silence and fun, Sully and Phelps, Sam Barlow, and Landie and Nye.

Cutter's Stock company started a Summer season at May's Opera House in Piqua, O., on May 17, and judging from the reception at the opening performance the season will be an enjoyable one.

Rowden Hall, who has been playing heavies with the Lyric Stock company, Minneapolis, for the past twelve weeks, has resigned from the company and returned to New York.

Hugh Dillman, who has been playing the juvenile lead in The Substitute with Max Figman, has been engaged for juvenile leads by the Jessie Bonstelle Stock company at the Star Theatre, Buffalo, N. Y.

Owing to a sprained ankle, Edith Evelyn, leading woman of the Lyric Stock company, Minneapolis, has been taking a short vacation. During her absence the ingenue of the company, Corinne Cantwell, is playing her roles, opening in the title-role of Merely Mary Ann.

At the Dellinger Opera House in Batavia, N. Y., the Harcourt Comedy company, May 17-22, appeared in A Fight for a Million, Dens of New York, The Great Detective, My Old Kentucky Home, The Gambler's Wife, The Heart of the Klondike, The Land of the Enemy, Gates of Justice. The productions were all good and business continued to increase during the week.

The Callicotte Stock company, at the Auditorium in Galesburg, Ill., opened on May 20 in Michael Strogoff, with Marguerita Viola Reymond's Ladies' Orchestra and vaudeville between acts. The company includes Belle Barchus, Harvey D. Hays, Lydia Dickson, Dorothy Smith, Eugene Ordway, Gus Arthur, Roy E. Weed, Grace Morris, A. C. Winn, Allen Leibra, Earle L. Schneider, David Dasles, Walter A. Bohme, Marguerit Moore Callicotte, Verne B. Callicotte, Clyda B. Callicotte.

The policy of the New Family Theatre in Terre Haute, Ind., has changed from burlesque to stock for the Summer. The theatre was formerly the Coliseum, and the company opened with The Burglar and the Lady recently to fair patronage. The Bowery Girl, Lena Rivers, and A Southern Romance were other plays presented.

The roster of the Myrkle-Harder company, which is now playing a three weeks' season at St. John's, Newfoundland, in the T. A. Theatre, is as follows: Manager, E. Harder; stage director, W. Flagg; advance agent, H. Clarke; stage carpenter, Robert Costello; property man, Philip Keefe; Louis Anker, John Bertin, Frank W. Christie, Richard Marsden, W. Flagg, Samuel Barlow, Bruce Morgan, Clarence Bedal, Gustave Bedal, Rowenna, Beth, Somerville, June Swift, Amelia Baird, and Emma Myrkle.

The Harrington Stock company, under canvas, opened in Princeton, Ind., May 15 to capacity of the tent and continued until May 22. Mr. Harrington carries a first-class band and orchestra under the management of Howard Barnes. The week of the 24th the company played at Sullivan, Ind.

The Man from Mexico was presented by the McLean Stock company at the Indiana Theatre, in South Bend, Ind., May 17-22, and drew good business all week.

Marie Flynn, who recently completed an engagement of sixteen weeks with the McLean Stock company, playing at the Indiana Theatre, in South Bend, Ind., has been engaged by the Mort Singer Amusement company of Chicago to assume the title role in The Golden Girl, a musical comedy, which has just completed its 134th night in Chicago. The piece will go on tour in the West. Miss Flynn attracted much attention here in stock on account of her beauty and marked dramatic ability.

The farewell week of the stock company at the Winnipeg Theatre was marked by the appearance of Amelia Bingham in My Wife's Husbands May 10-15, and pleased good business. The Boston Grand Opera company in Il Trovatore appeared 17-19 and Lucia di Lammermoor 20-22. At the Grand Chas. A. Taylor's company produced The White Tigress of Japan, 10-15, and The Child Wife, 17-22, to good business.

The Wieting Stock company inaugurated its season at the Wieting Theatre, in Syracuse, N. Y., May 17-22, with The Man on the Box and The Cowboy and the Lady and both productions pleased large audiences. Helen Grayce, George Irving, G. P. Randall, Richard Sterling, Lucy Milliken, Edmond Abbey and J. Sydney Macy were happily cast. The Bastable Stock company opened 17-22 in Madame Sans Gene to good attendance. Katherine Rober and Leander Blanden, old stock favorites, were warmly greeted.

At the Lois Theatre, in Seattle, Wash., the Pantages Players gave a good presentation of Lovers' Lane recently under the personal direction of T. Daniel Frawley, who also appeared in the role of the Rev. Thomas Singleton, which he delineated with accuracy and skill. Aileen May as Mary Larkin displayed her usual cleverness. Clara Kimball as Simplicity Johnson made the most of the part. Julia Walcott as Aunt Melissy was convincing and the other members of the cast rendered first-class support. The same company appeared in The Man on the Box 16-22.

At the Jacques Theatre in Waterbury, Conn., the Poli Stock company appeared in The Road to Yesterday May 16-22, and pleased large audiences.

Robert Adams was engaged to play Dick Livingston in Strongheart with the Cook Stock company, Hartford, Conn., for the week of May 17.

Lena Rivers was presented by the Lewis and Higgins company at the Columbia Theatre in Newark, N. J., May 17-22. Laura Tintle did well in the title-role. Bob Errickson, George Siegman, Edgar Lewis, W. J. Gross, Harriet Ogle, Helen Sheedy, and Edna Palmer helped to make the play a success.

Helen Reimer, of the Albee Stock company, Keith's Theatre, Providence, R. I., upon her appearance May 21 was presented with many tributes from admirers. A life contract with the Albee Stock company, engraved upon a solid gold plaque ten by six inches, came from the management. A handsome clock, brass desk set, leather bag and silver toilet set were among the other presents.

Ernest Woods has been engaged for the Joe Weber company at Olentangy Park in Columbus, O., for the opening of the Summer musical comedy season. Mr. Woods has been with Anna Held for several seasons, and will make his debut locally in The Girl from Paris.

Mabel Griffith closed a pleasing engagement as leading woman of the stock at Lynn, Mass., May 22, being the recipient of many handsome gifts and flowers on her closing performance. She left immediately for Montreal to accept a special engagement of four weeks as leading woman of the Cummings Stock company.

The Chicago Stock company has made a hit at the Whitney, Detroit. Norbert E. Dorente, Kitty Lorme, Clara Belle Prue and others of the company have been warmly received, while Manager Charles Ross-Kam's little curtain speeches have delighted patrons.

THE SUMMER PARKS.

News of These Amusement Enterprises in Various Parts of the Country.

What was formerly White City and rechristened Riverview Park, in Louisville, Ky., was reopened May 22 under the active managerial charge of Columbus Simon, a progressive, successful local business man, personally very popular. The place has been improved in many ways and a successful season seems assured. Don Philipini and his band will give two concerts daily throughout the season.

The Summer resorts in Kansas City, Mo., are now ready for the pleasure seekers. The third week at Forest Park, May 16-22, opened up with good weather and large crowds filled the popular resort both afternoon and evening. The Ritter Sisters' Orchestra were the headline attraction of a long list of amusements that found ready favor with the big crowds of pleasure seekers. New concessions opening up included the Royal Italian Marionette Theatre and the Paradise Alley or Pe-Wee Tangle, both doing a big business. New motion pictures of exceptionally entertaining values were a big hit. A big swimming pool, now nearing completion, will be ready next week. Electric Park, Kansas City's Coney Island, and largest outdoor amusement resort, will open the season May 23 with the Ferullo Band as the headline attraction. Sam Benjamin, manager of the park for the Heim Brothers, has been busy all Winter arranging and booking feature events for the coming Summer, and a big season is in prospect.

Hillside, Electric and Olympic parks, in Newark, N. J., opened their season May 22 to fair sized crowds owing to the cold weather.

Al Fresco Park in Peoria, Ill., opened May 15, and it is estimated 10,000 people visited it that day, which is a good number considering the cold weather. One of the main attractions is Lone Bill's Wild West, cowboys and Indians. Concessions are running merrily.

Rolling Green Park, in Sunbury, Pa., opened May 22 with special vaudeville features.

The Parker Amusement company played at Lawrence, Kan., May 17 to 22, under the auspices of the Douglas County Fair Association.

Freebody Park, Newport, R. I., will open on June 14.

A comic opera season at Lincoln Park, Fall River, Mass., will open June 29.

Harlem Park at Rockford, Ill., will open May 29 for the Summer season. Hugh C. Andress, treasurer of the Grand, will manage this popular resort. Many new attractions have been added.

The Robinson Opera company opened a season of comic opera at the Casino, Binghamton, N. Y., May 31, with a revival of Gilbert and Sullivan's opera, The Mikado. The cast includes Lillian Leigh, late prima donna with the Manhattan Opera company. Mr. Robinson has engaged Bertha Holley for contralto and character work. Miss Holly has been with Fritzi Scheff for the last three seasons. Harry Daniels will do the singing and dancing. Steven Scott will probably be leading tenor. The musical direction will be entrusted to Alfred Dalby.

Harold Brooks Franklin will revive several of the standard comic operas at the various parks and theatres controlled by him this Summer. Among those scheduled for revival are The Chimes of Normandy, The Mikado, The Bohemian Girl and Pinafore.

Oldcott Beach Park, at Lockport, N. Y., opened May 31 under the management of Harway Dayer, with the Seventy-fourth Regiment Band.

Luna Park, the largest resort in Pittsburgh, Pa., opened May 29 with an unprecedented attendance. The new manager (W. Taylor), the well-known Eastern promoter, has put into effect numerous free features, among which are included band concerts and an extensive and varied vaudeville programme. A five year lease has been secured on the property, which is located on the chief boulevard and within fifteen minutes' ride of the central part of the city. When lighted the thousands and thousands of electric bulbs arranged in beautiful designs give it an appearance of splendor. At the top of a monster tower gigantic searchlights are played all over the city and surrounding hills.

Rensselaer Park, Troy, N. Y., known as "the Park with the Roof of Trees," will open its third season May 26. The opening free attractions will be the Hellkavists, high divers, and Shaw's dog, pony and monkey school. In the Rustic Theatre Clarence Powell's real negro minstrels will give performances. A Marathon race will be held May 31. The biggest acts obtainable will be given free and changed weekly throughout the Summer. The Rensselaer County Fair will be held at this resort Aug. 17-20.

Fairview Park, Indianapolis, Ind., opened the season with two concerts May 23 by the Indianapolis Military Band; good attendance and all attractions doing business. Wonderland and New Broad Ripple Park opened May 29.

Pabst Park, the popular amusement resort of Milwaukee, Wis., opened May 29 with the following attractions: The Great Carver Shows in the arena, Mayr's Military Band and Hirschhorn's Tyrolean Singers.

The Gentry Shows will play Milwaukee May 27-29.

Dominion Park, at Montreal, Canada, opened May 23 with a big day, and Sohmer Park opens May 31.

Bayonne Park in Bayonne, N. J., had large crowds May 22-23, notwithstanding inclemency of the weather. Mlle. Theresa, the fourteen-year-old French balloonist, had the usual contest with Professor Lola. The wind was strong, but Professor Lola made the descent in safety. When Mlle. Theresa attempted to descend the wind carried her earthward. She landed on the telephone wires about thirty feet from the ground. The wires broke and she escaped with a few severe bruises. A fine vaudeville programme was given in the theatre. The open air band concerts were greatly enjoyed. Manager William H. O'Neill has completed all arrangements for the formal opening May 29. The Girl from Boston, a musical comedy, will be the attraction in the theatre. California Frank's famous diving horses will perform in the park afternoon and evening. The Pit and Darkness and Dawn will be added attractions.

Luna Park at Cleveland, O., opened May 27.

NEWS OF THE AIRDOMES.

What These Modern Summer Places Are Offering Here and There.

The North Brothers Stock company open the airdome, St. Joseph, Mo. (C. U. Philley and R. Van Houten, managers), May 23 with When We Were Twenty-one.

The airdome at San Antonio, Texas (Bert Leigh, manager), opened May 16 with a blaze of light and a splendid bill, due to the diligent work of Manager Leigh. Dorothy Owen in songs was good. The drama, Bess, enacted by Frankie Kane, F. Kerzog and Leo M. Kantor, was enjoyed by all. Jack Foster in blackface is one of the bright spots in the bill. Jack Raymond in a skit was good. Moving pictures and illustrated songs completed the bill.

The Harvey Stock company opened the season of 1909 in the airdome at Emporia, Kan., May 22.

Jefferson City airdome (W. W. Edwards, manager), Clint and Bessie Robbins company, May 17-29. Good company and fine business. Plays: Prince of the World, Trilby, Spanish Romance, Monte Cristo, The Devil and Traveling Man.

The airdome at Fort Scott, Kan. (Harry C. Ernich, manager). The Hutton-Bailey Stock company had very good business May 17-22. Plays given were Virgie the Newsgirl, Lena Rivers and A Gambler's Sweetheart.

The airdome at Omaha, Neb., opened May 22 with Just Plain Folks. The outlook is good for remunerative business.

The airdome at Fort Scott, Kan., Harry E. Ernich, manager, has had very good business with the Hutton-Bailey Stock company week of May 17. Plays given were Virgie the Newsgirl, Lena Rivers and A Gambler's Sweetheart. Same company week of May 24.

The Crystal Airdome at Guthrie, Okla. (Brooks and Crawford, managers), opened with Old Arkansaw May 23 by the Edwards Stock company for one week. Fair company and good attendance.

The airdome in Princeton, Ind., opened for the season May 17 with the Henderson Stock company in The Man of the Mountains to big business. The airdome has all been rearranged and is up to date.

The airdome at Silver City, N. M. (D. D. Sullivan, manager), was opened May 15, and has been turning them away all the week. Use Independent films. The Electric Theatre, which has been running for the past month, continues to do a good business.

At the Garden airdome, Terre Haute, Ind., the Herald Square Opera company. Repertoire. A Trip to India, May 16-19, pleased good audiences. The Mascotte, May 20-22, well presented by good company. Chimes of Normandy, May 24-25; Fra Diavolo, May 26-27; The Moor's Bride, May 28-29.

At the Aibbert, airdome, Terre Haute, Ind., moving pictures and illustrated songs.

At the airdome, Augusta, Ga., Jane Roberts and company, Gus Mortimer, Brunswig Brothers and moving pictures pleased good business, May 24.

The new airdome scheduled to open at Wheeling, W. Va., with the Harcourt Stock company on May 31, was not in readiness, though the opening will be deferred but a few days.

The airdome at Steubenville, O., opened its Summer season with North Brothers' Stock company, two weeks' engagement, May 31.

BOOKS AND MAGAZINES.

"CORRECT THINKING," by Parker H. Sercombe. To-Morrow Publishing Company, Chicago; 25 cents.

This small paper volume is called "the first gun in the revolt against the traditional leisure class ideals of education." It seeks to show that education consists primarily in implanting the habits of right doing and thinking while the subject (the child) is impressionable. Here are a few statements by the author:

Morality is not in the smallest degree the result of codes, commandments, punishments or theory teaching.

Stealing and graft are the result of surrounding conditions and wrong educational methods and refuse to be downed by sermons, jails or divine commandments.

Adultery and divorce are the result of bad conditions and wrong educational methods, and in the face of divine commandments flourish now as never before.

The old regimes are failures, they have held over too long and the New Learning stands tip-toe waiting to be tried.

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THE THIRD CIRCLE, by Frank Norris. New York: John Lane Company. $1.50.

Under this title the John Lane Company have assembled sixteen of the earlier magazine stories of the late Frank Norris, and to those who know the earlier work of Mr. Norris the mere announcement should be enough to make them want to buy the book.

The range of the stories is wide, from the grim horror of the first story, which gives the volume title, to "This Animal of a Buldy Jones," unadulterated and delightful farce.

To many who followed the work of Frank Norris the story entitled "Dying Fires" will seem sadly prophetic of his own career.

In binding and in typography the volume is worthy of all praise.

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THE ERA ANNUAL. London: The Era. One shilling.

A feature of "The Era Annual" for 1909 is the alphabetical list of the productions at the New York theatres during 1908, which has not been done before in this publication. The productions at the London, Paris and Berlin theatres are listed as usual. Also the sketches presented at the London vaudeville houses. The casts of the London productions, published for the first time in this issue, will be found especially interesting and useful for reference.

MARY STUART, by Elsie de Tourney.

Countess Elsie de Tourney, who has starred in the South and West in Schiller's Mary Stuart, has compiled a brief synopsis of the life of the Scottish Queen, using the material collected by Sir Walter Scott. The little volume should prove useful in gathering an idea of the essential facts of the life of Elizabeth's victim. It is illustrated with pictures of the Countess as the Queen.

G. W. Dillingham Company publish a new novel by Arthur Hornblow, author of the successful novelization of The Lion and the Mouse, "The End of the Game," and "The Profligate." The new book is entitled "By Right of Conquest," and is a story of love and adventure. The plot deals with the wreck of an ocean liner, the two principal characters, a New York heiress and a common sailor, the only survivors of the disaster, finding themselves alone on a desert island. Separated under normal social conditions by the widest gulf imaginable, on the desert island they are thrown together in the closest intimacy. The sailor insists on ties the suggestion of which overwhelm his companion with horror. The problem of the book is as to whether he will drag this delicate, highly nurtured girl down to his own level, or will she by sheer force of character, by her fine mentality, and spiritual power be able to lift the sailor up to her own level? It is an audacious book and one that will set people talking.

SAN FRANCISCO.

Jack Straw—The Christian and Other Attractions—Vaudeville—Gossip.

Nat Goodwin, at the Van Ness, was more successful in the comedy, The Genius, than in his former play, The Easterner. Edna Goodrich, excellently gowned, shows up to good advantage. The Genius has the following cast: Jack Spencer, Mr. Goodwin; Otto Vogelsberger, N. O'Brien; Victor le Mercier, Edward W. Morrison; Brian McGonigal, A. Behrens; Percival Clutterbuck, Carl Anthony; Cyril Farquhar, Lowel J. Sherman; Josephine Van Dusen, Zeffie Tilbury; Cyrus Jenkins, R. W. Tucker; Mrs. Van Dusen, Alice Butler; Lilly Scott, Anna Heritage; Miss Trevor, Pauline Lord; Mrs. Van Browne Smith, Jean Rawlston; Neil Graham, Edna Goodrich. After Mr. Goodwin John Drew will open at this house in Jack Straw.

At the Alcazar Dorothy Vernon of Haddon Hall was well staged by the Alcazar co., Bertram Lytell and Miss Vaughn still playing the leads. Will Walling and Bert Westner, with Adele Belgarde, Bessie Barriscale, Effie Bond and Walter Belasco lent valuable assistance. In The Christian, the next play, Mr. Lytell will make his farewell appearance, after which he will go to Rochester, N. Y., to join a stock co. Miss Vaughn will take a vacation during the engagement of Florence Roberts.

York State Folks, at the Valencia, pleased large audiences. Charles Dow Clark had a very prominent part, in which he gave a good account of himself. The rest of the cast was as follows: George Osbourne, Paul McAllister, Gerald Harcourt, Robert McKim, Robert Homans, Albert MacQuarrie, William Wolbert, George Von Bilix, Gilmore Walker, Roscoe de Long, Edmund W. Bracht, E. G. Glisbee, Clifford E. Stevens, Florence Oakley, Lillian Andrews, Edith Lyle, Grace Travers, Peggy Munroe, Little Zena Kiefe, and Master Jesse Mendelson. The Man from Mexico will be the next attraction at this house, and advanced advices show that the play will be superbly staged.

Piff! Paff! Pouf! at the Princess, has given place to Peggy from Paris, Fred Mace and Mae Boley still holding the front of the house.

The Orpheum has the following bill: Lulu Beeson Trio in A Night in El Paso, Countess Rossi and Paulo, Flo Adler, Knight Brothers and Marion Sawtelle, Five Juggling Normans, Frederick Allen and co., Francini-Ollioms and Page, and last week of Original Russell Brothers.

Fischer's comedy house is still running.

John Cort has leased the Colonial Theatre for 15 years, and it is said that he will open in September, after having spent $25,000 in refitting the house.

Marshall Darrach, the Shakespearean reader, has been engaged by the society folks to interpret Macbeth and a number of other Shakespearean plays at the Hotel St. Francis.

Fred Belasco is back to town with a lot of new plays. He will also manage Blanche Bates during her Western engagement.

The National Theatre has renewed its lease in the old quarters after a controversy with the old lessor, he having threatened to tear down the theatre, but an injunction intercepted him.

The American Theatre, after having been closed for a few weeks, will open with the Shuberts' Blue Mouse. Emile Suber, who was playing with the up-to-date minstrels at the American, has married a San Francisco girl and intends to take his bride to the home of his parents in the East during the Summer.

The new Columbia Theatre expects to be ready for occupancy some time in November, although it is somewhat doubtful, the steel mills in the East having disappointed in delivery.

Frank Perley is being sued by Thomas Williams for the sum of $40,000, Mr. Williams claiming that he advanced that amount of money to Mr. Perley for the purpose of making Alice Nielsen a star. Mr. Perley claims that Mr. Williams was a partner in the concern and the money was jointly lost in the venture.

A. T. BARNETT.

KANSAS CITY.

Outdoor Amusements More Popular as Weather Improves—Indian Players Excite Interest.

The theatres were compelled to take a [illegible] in the local list of amusement events May [illegible] all three of the out-of-door amusement [illegible] now open and the weather, except for [illegible] showers, has been conducive to this class of [illegible]tainment. The big event of the week was the opening of Electric Park, Kansas City's most popular Summer amusement place, the number in attendance running up into the twenty odd thousands. The Ferullo Band was the headline attraction and was never heard to better advantage. The applause at each number was prolonged until responded to by an encore, making an unusually long but thoroughly enjoyable programme. The vaudeville bill in the German Village was headed by a clever team of Japanese acrobats, the Ishikawa Brothers, other acts being Grace Passmore, Dick and Barney Ferguson, Anna L. Scannell, and the Gaffney Troupe of dancers, all of whom pleased. A feature that promises to become very popular when the weather moderates is a new bathing beach. Among other new attractions are two sea cows, said to be the only ones in captivity. Of the numerous new concessions, The Jolly Bachelor, an old-time dime museum with its many freaks, and the Picture Nana were the favorites. All of the old concessions remain and many were more popular with the big crowds than were the newer ones, especially the scenic railways and dip coaster. The park is resplendent in new paint, while the beautiful lawns and flowers add much to its beauty. Sam. Benjamin continues as manager of the park for the Heim Brothers.

Fairmount Park also opened its season 22, the big attraction being a balloon race between R. V. Porter, of Minneapolis, and L. M. Bates, of Kansas City, the former winning. One of the biggest crowds in the history of the park was on hand and the many concessions all did capacity business. Instead of the band concerts of former years the management has installed free vaudeville in the amphitheatre, and the change seemed to please the crowds immensely. The bill included the Gee Jays, Anisera and Leonita, Mlle. Triende, and Abdallah, all of whom pleased. The big lake was one of the most popular of the many attractions, boating, bathing and fishing all being indulged in.

A new system was installed at Forest Park 23, everything that was not free being reduced to five cents. The change seemed to meet with popular favor, as the attractions all fared unusually well. The Ritter Sisters' Orchestra was retained for the second week and scored heavily. A new swimming pool was opened and did good business.

Lew Dockstader and his minstrels were the closing attraction at the Grand 22-24, playing to the usual good business. Dockstader, Neil O'Brien, and all the old favorites were enthusiastically received, the entire performance seeming to please immensely. The theatre will reopen the latter part of August.

The Lester Lonergan Stock co. put on The Parish Priest at the Auditorium 23-29, playing to a very satisfactory week's business. Mr. Lonergan was seen to advantage in the part of Father Whalen, portraying the character in his usual artistic fashion. Scarcely less commendable was the playing of the part of Nellie Durkin by Elinor Franklin, who shared honors with Mr. Lonergan. Others of the co. who deserve mention are Charles Dingle, Mark Fenton, Mary Milburn, Louise Valentine, Carl V. Dalntree, and Ben H. Roberts. The play was well staged. Dr. Bill 30-5.

Howe's travel pictures began their second week at the Shubert 23 to good crowds. Scenes from Europe, Asia and America made up the second week's bill, all being most interesting.

The students of the Haskell Indian Institute, of Lawrence, Kan., have in preparation a production of Hiawatha, which is to be presented June 9, 10. The entire cast will be composed of Indian players, while the costumes are said to be wonders of native art. The event promises to be one of unusual novelty.

D. KEEDY CAMPBELL.

MILWAUKEE.

The Only Way Pleases Critics—Sign of the Cross Postponed.

The Only Way, by the Friend Players at the Shubert, introducing William Courtenay, is a notable one, and the first performance, May 24, was witnessed by a large house, and a better performance could not have been asked for. Mr. Courtenay made a very pleasing impression. His performance of the leading part was finished in every detail, and Manager Friend is to be congratulated upon securing his services. Fannie Hartz gave another of her excellent portrayals. Ralph Kellard, who bears a great resemblance to the leading man, was happily cast in the part of Charles Darnay. Gwendolyn Piers was very pleasing, and Thomas Emory, Burr Caruth, George Henry Trader, Wilson Reynolds, Claude Norrie, and Edward Poland contributed bits of acting that materially added to the general excellence. Week commencing 31, You Never Can Tell.

The new bill at the Majestic, which opened 24, contains many good acts and the first performances were witnessed by large houses. The one act which is styled the headliner was probably the most appreciated, and that was Violet Black and her Players in a sketch entitled The Subway. The other numbers which scored are as follows: Eddie Leonard, Lednard and Anderson, Chinko, Silbon's cats, Mr. and Mrs. Clark, Minnie Kaufman, Surazell and Razall, and Zayda Weber.

Edw. A. Relkin's Yiddish Players opened at the Alhambra 24 in The God of Israel, and played The Three Generations 25. The balance of the week was filled in by the Van Dyke and Eaton co. in The New Magdalen. The Prince of To-Night will return to the Alhambra for a week's engagement 31, and the Van Dyke and Eaton co. will return for the Summer season June 6.

Owing to the magnitude of the production the first performance of The Sign of the Cross, introducing Adelaide Keim, the new leading lady at the Davidson, was postponed until 25, and the first performance was witnessed by a packed house. An excellent production was given. Mercy Mary Ann 31.

The operetta Alice in Wonderland, presented under the auspices of the Woman's School Alliance, will be given at the Pabst Theatre, C. H. Weston being specially engaged for the production, 28, 29. Joseph Sheehan and his opera co. will open a short engagement 30, and the sale of seats for the entire week is very heavy.

The following acts composed the bill at the Crystal, which opened to good business 24: Willard and Bond, Temple Quartette, Oliver Labadi and co., Ethardo, and Ada James.

A. L. ROBINSON.

MONTREAL.

Victoria Day Amusements—An Old Favorite Produced by the Cummings Company.

The Cummings Comedians opened the fourth week of their stay May 24 with a Victoria Day matinee to a big house in The Private Secretary. The performance was a smooth one, and the audience laughed and applauded heartily. Duncan Penwarden appeared to advantage, Brigham Royce did good work, and Joseph Gillow was a capable Harry Marsland. Eddie Walton was a charming Edith, Allison Skipworth gave a clever performance, and Myra Deane a good character sketch. What Happened to Jones 31-5.

The Two Orphans, produced by the Cummings Stock at the Francais, drew a big matinee 24 and the fine old melodrama seemed to have lost none of its power. Helen Young scored and Carol Arden did her usual capable work. Victor Browne, George Rosener, and George Manning were all excellent. A capital piece of comedy was given by Fred House, Jane Stuart and Eva Benton, all deserving praise.

The Robinson Opera co. for the second week of their engagement, 24-29, produced Fra Diavolo in good style. Gus Vaughn appeared to advantage as the dashing brigand. Doris Goodwin was an excellent Zerlina. The comedy was well presented by Gilbert Clayton, Jack Leslie, and William White. Grafton Baker as Lorenzo and Della Nevin as Lady Allcash both did good work. The opera was well staged and costumed.

Alice Lloyd in a return engagement at Bennett's is the headliner this week and is drawing the usual crowds. Miss Lloyd scored a hit when she was here last Winter and is duplicating it. The McNaughtons, who also scored here earlier in the season, are again making good. Emerin Campbell in Two Hundred Miles from Broadway does good work, and the rest of the bill is well up to the standard.

For the week beginning 25 the stock co. at the National are producing La Closerie des Genets (Willow Copse), with all the favorites in the cast.

The weather up here is delightfully cool, and the various moving picture places and small vaudeville houses continue to do good business.

W. A. TREMAYNE.

JERSEY CITY.

Without a Park in Town to Enliven the Summertime, Amusements Are Quiescent.

Outside of three theatres here devoted to moving pictures, illustrated songs and some vaudeville, the city is theatrically dead.

The Academy of Music, Bon Ton Theatre, and Keith-Proctor's Theatre are still doing capacity business with moving pictures.

The Hudson Theatre (Union Hill) closed its first season May 22. Will reopen about Labor Day.

Buffalo Bill and Pawnee Bill's Wild West Show comes here 11.

WALTER C. SMITH.

SEATTLE.

Combination and Stock Theatres Furnish the Chief Amusements Here at Present.

At the Moore the attraction was Otis Skinner in The Honor of the Family May 17-22, matinees 20 and 22, which was presented in a realistic and impressive manner by a capable co. Mr. Skinner was enthusiastically received and won an ovation. His portrayal of the character of Colonel Ridan was vivid. Percy Haswell as Flora Brazier played the role with skill. Madame Nazimova in A Doll's House 24-26. Hedda Gabler 27. Comtesse Coquette 28, 29.

The Grand was dark 16-29. The Adorable Fritzie 21, 22, under the auspices of the American Institute of Banking, drew large audiences. Dark 23-29.

At the Seattle Selma Herman and co. appeared in Human Hearts 16-22, matinees 20 and 22, which was presented in a manner that won the applause of fair and large houses. Miss Herman as Jeanette Logan delineated the character with care and fidelity. Frederick E. Wright was effective as leading man. Raymond S. Paine scored as Jem Mason, a tramp, and other members of the cast rendered good support. Same co. in Never Too Late to Mend 23-29.

The Man on the Box 16-22, under the personal direction of T. Daniel Frawley, was the offering of the Pantages' Players at the Lois. Allan Holmes appeared in the title-role. In the cast were Aillieen May, Clara Kimball, Ed. M. Kimball, F. C. Huebner, Harry F. Cummings, and other talent. The audiences averaged good business. Same co. in The Sign of the Cross 23-29.

The Alaska-Yukon-Pacific Exposition will be opened on June 1, which will mark a great event in the history of the city.

The steel frame work of the new Alhambra, corner Westlake and Fifth, is now in place, and otherwise the construction of the building is progressing favorably.

Mr. and Mrs. William H. Russell have suffered a loss by the death of their infant daughter, age six weeks, by whooping cough. The bereaved parents have the sympathy of their many friends. Mr. Russell is known far and wide as the manager of the Seattle Theatre.

BENJAMIN F. MESSERVEY.

INDIANAPOLIS.

Majestic Closes After Profitable Season—The Hit of the Season at the Grand.

The Blue Mouse tested the capacity of the Majestic for four performances May 20-22, playing one of the banner engagements of the season. Mabel Barrison was delightful in the title-role, and well supported by Charles Wyngate, Albert Gran, Joseph E. Howard, Sam Reed, Lillian Hall, and Elmer McEwen in the leading parts.

David Kessler and his co. of Yiddish players made their first appearance here, pleasing a large audience at the Empire 25 with a production of Joseph Latiner's musical drama, The Jewish Heart. The supporting co. included Mogelusco, Madame Lobel, Mlle. Rafallo, Mlle. Goldstein, Madame Abramowitz, Bernard Young and others.

The Holden Stock co. put on The Little Minister at the Park 24-29 as their closing attraction.

At the Grand, 24-29, Elita Proctor Otis and Arthur Hoops in Mrs. Bunner's Bun were well received, but the Willy Pantzer Troupe scored the big hit of the bill and it is easily the best act of its kind seen here all season. Ray L. Royce met with a hearty reception. Fred Gray and Nellie Graham, Vernon, Three Ernesto Sisters, Carson and Willard, and the Havelocks all pleased.

At English's 24-29, besides motion pictures, were Genter and Gilmore, Mort Fuller, and Clifford Hufford. The Family Theatre offered Powers and Pauline, the Beatties, Fred Hickman, Chicago Newsboys' Quartette, and motion pictures. At the Gayety were Grace Wallace and Hugh McCormick, Mae Scheffells and others, with motion pictures.

After the successful season of the Forepaugh Stock co., which closed 15 and the S. R. O. engagement of The Blue Mouse, the Majestic opened a Summer season of motion pictures, travel talks and vaudeville 24. The acts for the opening week were Fox and Evans, Clever Conkey, Olive Greatrix, and George Smedley. The house will continue under the management of B. J. Reilly, who officiated during the stock season.

PEARL KIRKWOOD.

BUFFALO.

Stock Companies and Vaudeville Amuse Theatregoers During the Late Spring.

Jessie Bonstelle co., at the Star May 24-30, offered The Prince Chap, Robert Dempster scoring a decided hit in the principal part.

Gertrude Shipman and her associate players opened an indefinite season of stock at the Lyric 24-30, with Dorothy Vernon of Haddon Hall. Miss Shipman, although a stranger, is making many friends and will have a very successful season here. Richard Gordon is her leading man and was seen to excellent advantage, Carmen 31-5.

At Shea's 24-30, Circumstantial Evidence, with Marshall Farnum, Millman Trio, Charles F. Semon, Burt Cooke and co., Wormwood's dogs and monkeys, Edmund Stanley and co., Monroe and Mack, the Brittons, and kinetograph.

The Tornadoes kept things pretty lively at the Lafayette 24-30.

Sam Howe and the Rialto Rounders closed the season at the Garden 24-30. Mr. Howe is an exceptionally clever comedian and will be heard from in the future.

Everett Melrose was in town 26.

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PORTLAND, ORE.

Ben Greet Appreciated—Apache Dance a Novelty.

It is seldom the good fortune of Portland to witness such a thoroughly artistic performance as that of May 21 at the Heilig, when Ben Greet, probably the finest living exponent of Shakespeare's comedy, and his splendidly talented co. played A Midsummer Night's Dream, and in point of acting, production and orchestral accompaniment left little that the most exacting could desire. The play will be repeated matinee and night of 22, followed by The Tempest 23. Otis Skinner in The Honor of the Family opens 24.

One of the notable engagements of the Spring season in this city was that of Madame Nazimova, who appeared at the Heilig for five performances, opening with A Doll's House 17, Hedda Gabler 19, and Comtesse Coquette 20. Nazimova rises above dross and his morbid writings.

The Little Minister was the offering by the Baker Stock co. at the Bungalow Theatre 16, and the co. added another success to the many of this season. Hetta Jewel did Lady Babbie in a manner which surpassed even her own high average. Sydney Ayres as the little minister acquitted himself well. Earl Dwire won deserved plaudits for his performance of Rob Dow. Mrs. Gleason was delightful as Nannie Webster. Maribel Seymour did excellent work as Micah Dow, the pathetic little son of Rob Dow. The quartette of long faced elders, played by James Gleason, Howard Russell, Ronald Bradbury, and William Gleason, supplied much of the play's interest. William Dills as the pompous Lord Rintoul, Lucile Webster as the minister's housekeeper, Donald Bowles as the British army officer, and Walter Benfort as the atheist, all handled their parts capably. The scenic equipment was adequate. The Education of Mr. Pipp follows 23.

With It Happened in Nordland a brief season of musical comedy opened at the Baker Theatre 16, presented by the Ferris Hartman co. Ferris Hartman is a comedian with original methods and puts brains into his work. Walter De Leon, though suffering with a cold, made the individual hit of the show. Josie Hart, prima donna, has an imposing presence. The soubrette, Muggins Davis, is a delightful little dancer. The chorus was strong. The Mayor of Tokio follows 23.

Marie Corelli's familiar story of Thelma was shown in dramatic form 16 by the Lyric Stock co. at the Lyric. Virginia Duncan plays the role of Thelma with intelligence. Ralph Belmont does well as Sir Phillip, and Rupert Drum does well with the role of George Lorrimer, the friend. The other roles are adequately portrayed. Hearts of the Blue Ridge follows 23.

The Orpheum programme 17-22 was opened by the Piano Trinity, who play the same keyboard at the same time, and showed skillful fingering and technique in their exhibition. Other attractions were those of Mabel Hite and Mike Donlin in their skit, Stealing Home; Claude Gillingwater and his co. in A Strenuous Rehearsal; Billy Van, monologist; the Three Misses Weston did a musical turn; the Hamlins introduce some novelty dancing; Rockaway and Conway, and the pictures conclude the programme.

The headliner on the bill at the Grand 17-23 was the Elite Four, musicians, who played well on every variety of instrument. Harry LeClair, a female impersonator, came next. Following came Sydney Grant, monologist; Zay Holland performed on the violin and sang; De Butz and Tossell, bicyclists; Fred Bauer in illustrated songs, and pictures.

A sensational act was the headliner at Pantages' 17-23—Les Apaches de Paris. It is a pantomime sketch, direct from the Moulin Rouge. The Apache dance was a novelty. An interesting farce called The Imposter was portrayed by Mat Duryea and co. Aneta Primrose, English music hall artist, scored one of the greatest hits of the bill. The Franz Troupe of cyclists had a clever bicycle act. Paganini's Ghost, violinist; illustrated song, and motion pictures complete the bill.

The headliner on the bill at the Star 17 was the motion picture, A Timely Apparition. What was even better was the motion picture, Showing How Steel Rails Are Manufactured. JOHN F. LOGAN.

LOUISVILLE.

Business Reported Good—Parks Well Patronized—The Gayety's Legal Fight.

Good crowds have been the rule at the Avenue May 23, where vaudeville and moving pictures were the attractions. In vaudeville Little Olga, the Kennedys, Doyle and Fields, and Judge Payne's Affair proved drawing cards.

At Hopkins' Julia Romaine and co., Vardaman, Pat Crawford, Fred Heider, and Harry Browne formed the vaudeville portion of the entertainment 23; also moving pictures.

Continuous performances, with moving pictures and illustrated songs, drew good crowds to the Mary Anderson 23-30.

Fontaine Ferry Park has been well patronized 23.

Greeg's concerts, with soloists Leick, the cornetist, and Mabel Keith, known as the Sousa Girl, were enjoyed. The following well-known people appear in vaudeville: Lancton, Lucier and co., the Blessings, Louise Schmidt, Burt and Lottie Walton, and the Clipper Comedy Quartette.

Riverview Park, formerly known as White City, opened 23, under circumstances indicating a successful season. Don Phillipini's Band, with Ella Elba as soloist, a drawing card.

Karl Schmidt and his Louisville Quintette Club gave its final concert for the season at the Woman's Club 24 to a large audience.

Local amateurs acceptably presented 23, 24 at Macauley's El Capitan and the comedy, Back to Town. Cary Taylor at the Casino and Harry Brown at Hopkins' are receiving high praise for their singing.

Avery N. Robinson, a prominent citizen, has accepted the presidency of the May musical festival organization, and plans are being formulated for the festival to be given next May.

Bessie Thomaschefsky will be seen in a repertoire of Yiddish plays at Macauley's 1. George Austin Moore and his wife, who was Cordelia Haager, of this city, were visitors 24. Pressly L. Hamilton, treasurer at Macauley's, will spend a portion of the Summer in Canada.

The Gayety Theatre case will have another hearing 28. The fight has been a most determined one on both sides, and the array of legal talent engaged is most formidable. The place is practically completed, ready for the chairs, etc., and has been inspected by many during the past few days.

CHARLES D. CLARKE.

PROVIDENCE.

Opera House Closes for Season—Some Good Plays Yet to Come.

Lulu Glaser in Mlle. Mischief, who closed the week at the Providence Opera House to fair business, is pleasing in the role of Rosette, and the supporting co. is excellent, including Alexander Clarke, William Rosell, Robert Broderick, W. P. Carleton, Roy Atwell, Frank Farrington, Josie Intropodi, Gertrude Darrell, Ada Henry, and Ethel Intropodi. The Debtors May 31-2.

For the second week of the stock season at Keith's 24-29, the Albee Stock co. presented The Prince Chap to capacity houses. Miss Grey and Mr. Wallace are adequate in their respective roles, and Miss Scott scored a decided success as Phoebe Buckers. Mr. Hawley, Mr. Staley, and Miss Randolph give good support. In the Bishop's Carriage 31-5.

Pudd'nhead Wilson proved very popular at the Empire 24-29, and was cordially received by large houses. As David Wilson, Mr. DeBeyn was at his best; Morris Burr, John Lorenz, Thias Magrane, and Adelaide Boothby gave good support. The Woman in the Case 31-5.

John Prescott was especially engaged for the role of Luigi Cappello in the Empire Stock co. 24, and was given a friendly welcome. George C. Staley made his first appearance with the Albee Stock co. 24, playing the role of Marcus, with good results. Mr. Staley will continue during the Summer in character roles. Agnes Scott has arranged to hold a reception upon the stage after the performance 29.

HOWARD F. HYLAND.

OMAHA.

The Blue Mouse Pleases Patrons of the Burwood—Other Attractions of the Week.

The Blue Mouse was the offering at the Burwood May 20-22, and attracted a series of large and well pleased audiences. While the co. is not a great one, it is well balanced, and, on the whole, the engagement was a success. The Burwood Stock co. opened its last week's engagement 23 in The Man on the Box. Business was fair, and the co. well cast. For 25 the co. will take a recess, giving place to Mr. and Mrs. Bores Thomaschefsky. The Shuberts, who now have the Burwood, announce Mary Mannering 3-5. The theatre will be turned over to the moving picture display 7 for an indefinite run.

The College Widow was the most acceptable offering at the Boyd week of 23, being given by the Woodward Stock co. of Kansas City. Miss Long in the name part is most attractive, and, as usual, gave pleasing performance. Mr. Morrison as Billy Bolton is also good. The balance of the co. were more than fair. Marie Doro 28, 29.

The Airdome Theatre opened a Summer engagement at Eighteenth and Douglas streets 22. Bill for the opening week at this out-of-door house being Just Plain Folks. No doubt with the advent of warm weather this house will make quite a success.

Campbell Brothers' Circus drew two fair sized audiences 24. The weather was rather unpropitious.

J. RINGWALT.

LOS ANGELES.

Miss Hobbs Make Hit—Some Irish Comedy—Mrs. Fiske Expected Soon.

The Belasco has finally cut out the long run of The Dollar Mark, and has substituted Miss Hobbs, which has enjoyed a fine run May 17-23. Florence Reed, the new leading lady, made her first appearance with this co., taking the role of Henrietta Hobbs; she is bright, lively and with graceful stage presence; her reception was hearty and there is no question as to her future favor. Charles Ruggles' cast as Percival Kingscarl gave a capital bit of study; Lewis Stone was as convincing as ever in the part of Wolf Kingscarl, and the play made quite a hit. Howard Scott will be seen in Beau Brummel 24-31.

The Circus Girl was at the Burbank 16-22, and it drew packed houses; the musical comedy was elaborately staged; lots of song hits, plenty of fun, with snap and ginger. The piece will run for a second week and then Under Two Flags.

At the Majestic Kolb and Dill were Playing the Ponies 16-22, with every one contributing to the bookies; there was no let up to the attendance and people were turned away every performance. Wiener and Schnitzel will be the next bill.

At the Grand Murray and Mack, with their bathing beauties, are tearing off Irish comedy in large chunks; witticisms, songs and novel features follow each other with snappy vigor. Attendance is heavy. Shooting the Chutes will be superseded by Finnegan's Ball 24-31.

The Orpheum 17-23 featured as new numbers Frank Fogarty, the Irish wit, who gets off many funny sayings. Sandor's Miniature Cirque is a unique canine and ventriloquial feature; Hawthorn and Burt sing, dance and say some funny things; Fred Ray's players appeared to poor advantage in The Noblest Roman of Them All, and Margaret Moffat and co. in Awake at the Switch are the cleverest on the bill. The rest were Arcadia, the violin virtuoso. A musical feature was the playing of the Symphony Orchestra and the Woman's Orchestra in concert 21 at the Auditorium; the combined orchestras numbered 130, and their work under the baton of Harley Hamilton was excellent. Madame Johnstone Bishop was soloist.

The Mason, which has been dark for two weeks, opened 31 with Ethel Barrymore, to be followed by John Drew. The Princess Theatre co., of San Francisco, will play a three weeks' engagement at this house in June. On 7 Mrs. Fiske and her splendid co. will be seen in Salvation Nell at the Auditorium. Mrs. Fiske is very popular here and her visit is heralded as a week of cultured and refined pleasure.

Harry Girard, who is directing The Circus Girl, now playing at the Burbank, has decided to open a studio in the Majestic Theatre Building, where he will prepare singers for the stage. Mr. Girard is now finishing his latest musical comedy, The Maid of Mandalay, which will be presented at the Majestic this Summer.

DON W. CARLTON.

SPOKANE.

Representative Stars and Attractions Are Seen—Local News Notes of Interest.

Seven performances of The Merry Widow, with Charles Meakin, Mabel Wilber, and Charles Bleyden in the chief tenor role, were given in the Spokane Theatre the week of May 23. Otis Skinner in The Honor of the Family 29, 30. Madame Nazimova 31, 1. Burns-Johnson fight pictures 3-6. The Servant in the House week of 7. The Burgomaster 13-15. John Drew in Jack Straw July 5, 6. Ethel Barrymore 9, 10. Mrs. Fiske 19, 20. Marie Doro 26, 27.

Ben Greet Players and the Russian Symphony Orchestra, Modest Altschuler, conductor, played two performances of A Midsummer Night's Dream, with Mendelssohn music, at the Auditorium Theatre 28.

Camille d'Arville was featured at the Orpheum Theatre the week of 16. Others were: Elizabeth Murray, Louise Myers and co., Adelaide and her Dancing Girls, Mazuz and Mazette, the Gasch Sisters, Ernest Yerxas, and the pictures. Capacity business prevailed.

The Four Bards, gymnasts, had the chief place on the card at the Pantages' Theatre. Others were: Roberts' trained rats, cats and dogs, the Terry Twins, Marie Hardlicka, Ella Garrison and co., W. D. Gilson, and the pictures. Large business was enjoyed.

The Makarenko Troupe of Russian singers and dancers headed the card at the Washington Theatre. Others were: Leo Cooper and co., Virginia Grant, Billy Windom, Kelley and Reno, and the pictures. Business was excellent.

Albin and Taylor have taken over the Fun Theatre, at Wenatchee, Wash.

The New England Club had its annual reunion and celebration at Natatorium Park 21.

The Servian Octette, which will play an engagement at the Alaska-Yukon-Pacific Exposition, stopped off in Spokane several days and was entertained by fellow countrymen. They played without notes or leader.

W. S. McCREA.

DETROIT.

Aida and Martha at the Opera House—Promise of New Theatre Causes Joy.

Enshrouded in a veil of romance the Romany Opera co. presented La Fiestamezz's Agosto at the Temple Theatre May 24-30. Raymond and Caverly, in sidewalk conversation, were a decided hit. Frederick Bond and co. in An Awful Dad offered a quaint sketch capably presented. Others on the bill were: Mr. Quick, a "somewhat different comedian;" Gaston and Green, T. Roy Barnes and Bessie Crawford, and the Picquays. James Young 1-5.

The Aborn Grand Opera co. offered Verdi's spectacular opera, Aida, at the Detroit Opera House 24-26, and Martha was the bill 27-29.

The Vaughan Glaser co. presented Clothes 23-29 to excellent attendance. Next week, The Man from Mexico.

The Chicago Stock co. presented Scout of the Hills at the Whitney Theatre 23-29.

The inevitable has happened. Detroit theatregoers are rejoicing that they are to have two theatres of the first grade. The Shuberts have secured the Whitney Theatre on a long time lease from E. D. Stair, and $35,000 will be spent in remodeling it; it will become a link in the chain of first-class theatres reaching from the Atlantic to the Pacific. Though small, the Whitney Theatre is a well arranged and finely designed structure, and can be easily transformed into a high grade theatre. Its location is as advantageous as its only competitor. The Shuberts will rename it the Garrick, and after renovation it promises to be one of the coziest little theatres in the West.

The Stair theatrical interests of Detroit have surrendered their melodramatic franchise to Dr. Martin Campbell, of the Lafayette Theatre, who will hereafter control that business in this city. The Lafayette Theatre is adequately suited to the presentation of melodrama, and Dr. Campbell has had mature experience in theatrical business.

ELYP A. MARGNI.

CLEVELAND.

The Lambs Entertain and Are Entertained—A New Play—Notes of Interest.

Colonial: Mildred Holland was seen in The Power Behind the Throne May 24-29, and for her last week a play by two local newspapermen will be presented for the first time. It is entitled In Glass Houses. Laura Nelson Hall and a well selected stock co. will play a short season, opening 7. Brewster's Millions at the Euclid Avenue Opera House closed season 24-29. The Lambs' Club Gambol played to good house 28. They were entertained by the Hermits during their stay. The Hermits in Africa will be seen 31-5.

Euclid Garden Theatre (William Wilson, manager) was opened 24-29, and the stock co., headed by Robert Drouet and Katherine Gray, presented The New York Idea, and enthusiastically welcomed 31-5.

Luna Park had one of the most successful openings in its history. The British Guard Band, under the direction of Carle Carleton, was the leading feature. With the band are La Manita, the dancer; Jean Huldane, soprano, and Morgauswert harpist. Otto's Wild Animal Congress are in the Hippodrome, and the new Plaza Theatre opens 29 with a spectacular drama, entitled A Racing Romance.

Star Theatre 31-5 Manhattan will appear. Keith's Prospect will have singing, living and selected pictures, together with one or two vaudeville acts, during the Summer.

White City is to be opened under the name of Cleveland Beach Park, about the middle of next month. J. W. Wees, of Youngstown, has leased it.

WILLIAM CRASTON.

DENVER.

Ethel Barrymore Has Big Week—Great Demand for Tickets for Blue Mouse—Good Productions Seen.

The receipts at the Broadway the week of Ethel Barrymore's engagement were nearly $10,000. The delightful play, Lady Frederick, was finely presented by Miss Barrymore and an excellent co., which included Bruce MacRae, Jessie Millward, Charles Hammond, and Anita Rothe. The Edwin A. Relkin co. of Yiddish Players will be seen at the Broadway May 26-28. Marie Doro in The Morals of Marcus 31-5.

Daniel Sully was the Tabor attraction. Beryl Hope in Three Weeks 23-29.

An excellent presentation of Tannhauser was given at the Auditorium. Elizabeth Spencer was a glorious Venus. Joseph Sheehan, Adams Owen, Laura Austin, Emilie Brandt, Miss Marsh, and Mr. Tenny won unstinted praise.

There is a large advance sale for Mrs. Fiske's engagement at the Curtis, which opens 24. The Blue Mouse 31-5.

Marshall P. Wilder headed a good bill at the Orpheum. Others were: Tom Nawn, Eight Melanis, Casting Dunbars, Thomas H. Ince, E. G. Coe, and John Keller.

The Crystal had the Messeroff Troupe, Kilto Duo, Clara Dagneau, Wentworth and Vesta Trio, Weaver and Williams.

MARY ALKIRE BELL.

NEWARK.

A Week of Grand Opera—Motion Picture Fever Spreads—Notes from Orange.

The Aborn Brothers entered their fifth week of grand opera at the Newark Theatre May 24 and gave music lovers a rare treat, presenting Les Contes d'Hoffmann 23-25. The performance, under the direction of Carlos Nirosia, was one of the best which the co. has to its credit. Harry Davies was clever. Homer Lind showed himself a valuable member of the Aborn force. Julie Hume as Olympia and Antonia made a good impression. Jessie Bradbury as the jovial Nicklausse was delightful. Phil Branson is always humorous and a favorite. Lucia di Lammermoor 26-29. Another week of grand opera at the Newark; then the comic opera begins the regular Summer season at the Olympic Park, presenting Back Again, with many of the old time favorites.

Mr. and Mrs. Jimmie Barry and Son are the headliners at Proctor's Theatre. Others are Barrows, Lancaster and co., assisted by May Stockton and Brune Johnson, in Like Father, Like Son; James S. Devlin and Mae Ellwood presented The Girl from Yonkers, Sidney Deane and his trio, Reiff Brothers, and Bimm-Bomm-B-r-r-r.

Newark is moving picture mad. Every house in town, except Proctor's and the Newark Theatre, has the fever.

At Waldmann's Opera House are McGovern and Cale, Edward Francis, Leonard and Ward, Devean Twins.

At the Empire Manager Leon Evans has a great bill, including Miss Dunn, Morton and Morton, David Malcolm, Fred Jeffereys, and Margaret Scott.

At the Bijou Dream: Beatrice Ingram, Jimmie London, Reed Sisters, Marco, Ethel Mae, Len and Dolly Willis, Marny Worth, Dol and Binden, Corbett and Forester, Mathon and La Mae, Will Lacy, and the Le Zares.

Manager Mumford is packing them at the Arcade Theatre with a very good bill, including Alabama Comedy Four, Robert Fields, Mina Mason, Lillian Alton, Frank Fletcher, Elinore Horner, and Thomas Whitaker.

The Bijou Theatre, at Orange, has a fine programme: Grace Childers, the Vedmars, the Tom Fletcher Trio, Bert Williams, and Michael Zarrille, the strong man.

GEORGE APPLEGATE.

COLUMBUS.

Plans New Theatre Combination—Cecil Fanning Makes Record—Good Work by Keith Quintette.

Manager James V. Howell, who last season made success of the Colonial Theatre and stock co., is undertaking the forming of a chain of theatres from Columbus to Chicago; the first step taken is the leasing of the Grand Opera House at Marion, the leading show house of that fine one-night city. Other houses are to be added, and announcements as to subsequent acquisitions are expected. Manager Howell has made quite a record for himself here, and is already laying plans for next season's operation of the Colonial.

The Kieth Quintette and the living singing and selected pictures have been attracting immense audiences. Manager Prosser is giving a high-class show, and capacity audiences attest its popularity.

Rowley and Gay, Laypo and Benjamin, William Monahan, Frank Sayres, Sharp and Sharp, and Wilkinson and Sulley, and the pictures complete the fourth successful week of vaudeville at the High Street Theatre.

Rehearsals for the Joe Weber production of The Merry Widow and The Devil at Olentangy Park are in progress, and indications point to a clever performance. Joe Kane is to be featured in all of the shows, supported by a capable co. Oscar Hagland, Ernest Wood, Edith Bradford, and Nellie Lynch are recent additions to the co. The Girl from Pagis is to be the attraction the second week.

Cecil Fanning, the well-known baritone of this city, has returned from a concert tour, with the distinction of having been re-engaged in every city sung in during the past season. Mr. Fanning is accompanied on the piano by Harry Brown Turpin.

It is rumored that the High Street Theatre has passed into the control of William Morris, and that vaudeville is to be the attraction there the coming season instead of melodrama as in the past. Manager Harper, local representative of Dickson and Talbot owners of the house, disclaims all knowledge of it, yet the information comes from a hitherto authentic source.

JOSEPH RUSSELL HAGUE.

SPRINGFIELD, MASS.

Some Good Work Noted—Poli Stock Company Scores—News of General Interest.

The Cook Stock Players opened 17 with The Warrens of Virginia, in which Frank Keenan and a number of others who were in the original cast took part. The work of Mr. Keenan as General Warren, and of his daughter, Frances Keenan, was excellent. Douglas J. Wood, Minette Cleveland, Arthur Keene, John Milton, George Nichols, Royal Tracy, Saidee Williams, and Mathilde Deshon made their parts stand out distinctively. Richard Storey and Doris Kelley were at home in their parts. Strongheart was the bill the second week, in which Robert T. Haines was featured. The production was in every way up to the standard, the football scene being especially well done. The Girl of the Golden West is the bill 31, with Frank Keenan in his character of Jack Rance.

The Poli Stock Company is making good with its patrons, and the individual members are favorites. Mrs. Temple's Telegram, well performed, was the first week's bill, and In the Bishop's Carriage 24. In this Harry Ingram made a particular hit, and Eugenia Hayden had a part that suited her better. Fred Clayton, Farrell McDonald, May Abbey, Dan Lawler, Lois Dowlin, and Ada Sherman did also good work. The Heir to the Hoorah 31.

Sheedy's vaudeville moves along smoothly at the Gilmore. The 24 had Burke and Toohey in The Birthday Party, Hill, Cherry, and Hill, bicyclists; Grace Lavelle, singing comedienne; Jimmy Gowney, monologist, with the pictures.

EDWIN DWIGHT.

BEWARE OF PIRATES

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THEATRE CARDS

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THE VAUDEVILLE MIRROR

SUNDAY THEATRE LAWS INVALID

DECISION OF JUDGE GREENBAUM IN THE SUPREME COURT NULLIFIES THE LEGISLATION OF BOARD OF ALDERMEN.

Cases Against the Alhambra, Hurtig and Seamon's and the American Lost by the City—Penal Code Covers All Such Offences, the Justice Declares, and Further Law Is Unessential—Violations Hereafter Will Come Under the State Jurisdiction—Decisions Regarding Coney Island Cases—Justice Tighe Favors Amusement Managers.

After weeks of waiting, bickering and juggling, the alleged violations of the Sunday amusement laws in this city were settled by Supreme Court Justice Greenbaum on last Thursday, May 27, when he decided that the Alhambra Theatre Company had violated no law, as the enactment of the Board of Aldermen was not legal, in that a State law contained in the penal code already covered this matter, and no two laws could be made under the Constitution directly applying to the same subject. Following Justice Greenbaum's decision, Justice Bischoff unsuited the case against Hurtig and Seamon, which was being brought up on the same score. The case against the American Music Hall will also have to be dropped.

Under the enactment of the Board of Aldermen it had been decided that the city must bring a civil suit against any alleged violator of the Deusil ordinance for $500 and, should the city win the suit, it could then through the Mayor revoke the license of the theatre or amusement place in question. In his decision Justice Greenbaum said:

"The ordinance is, to my mind, a futile and abortive effort and of no validity."

The decision goes on to say:

"The ordinance in question ostensibly forbids certain performances in the city on Sunday, and is a reiteration of the provisions of section 277 of the Penal Code so far as it enumerates the same prohibited performances and acts.

"Section 277 of the Penal Code declares an offender against its provisions guilty of a misdemeanor, and provides, among other matters, in addition to the punishment therefor provided by statute, that every person violating this section is subject to a penalty of $500, which penalty goes to the Society for the Reformation of Juvenile Delinquents.

"The ordinance above mentioned likewise undertakes to subject the offender against its provisions to a penalty of $500, but provides that the Corporation Counsel is hereby authorized in the name of the city to prosecute, sue for, and recover said penalty."

Justice Greenbaum further points out that the ordinance violates section 44 of the charter and section 728 of the Penal Code.

The effect of the court's ruling, so lawyers familiar with the amusement laws say, is to leave in force again the old "blue laws" which the Aldermanic ordinance was intended to modify.

In the case of the American Music Hall the Corporation Counsel had preceded against William Morris, Inc., under section 1476 of the charter, which provided that summary proceedings might be brought against a theatre management for the revocation of the license of the offending theatre. Justice Truax appointed a referee to take testimony under this section, but the Appellate Division of the Supreme Court decided that in a summary proceeding a Judge himself must hear the evidence.

If these latest decisions are upheld by the higher courts the summary proceedings for the revocations of the licenses, with the evidence against them to be heard by a Judge, will be open to the Corporation Counsel to act upon.

At Coney Island the cases of the city against four showmen were thrown out of court by Magistrate Tighe on Friday, May 28. The four in question were Thomas Devers, proprietor of a shooting gallery; James Cavanaugh, manager of a ball throwing game; August Rycross, manager of a slide, and Gus Fahn, operator of a motion picture machine. All four were arrested on Wednesday for alleged violations of the laws on the Sunday previous. Four hundred other cases, it is said, hung on the decisions against these four, which were taken up for a test. Deputy Corporation Counsel Hahle appeared for the city. The city has no appeal from Magistrate Tighe's decision, which took the ground that the prosecution had failed to make out any cases and hence the four prisoners were discharged. Mr. Hahle said afterwards that there was no use in bringing up the remaining cases and Magistrate Tighe then dismissed them all.

It would seem from this that the Mayor and the Police Commissioner can do nothing further in enforcing the so-called "blue laws" at Coney Island except in the way of refusing to issue licenses to the showmen. Should he take this course the showmen will probably sue out a writ of mandamus to compel the city to issue six day licenses and continue to operate until the matter is decided by the highest courts. This would take many weeks and perhaps months.

It was stated on Friday that there was not a theatre in New York that was actually operating under a license. This was due to the fact, it is said, that the old licenses expired on May 1 and that until the law had been settled one way or the other the city would not issue the licenses. The managers had put in their usual applications and had paid the usual fee of $500, it was asserted, but that the License Bureau had held the matter up. Some of the managers were naturally uneasy regarding this, but Commissioner of Licenses George Hawthorne assured them that they had complied with the law and that the fault lay with his office.

ACTORS' CHURCH ALLIANCE DEBATES LAW.

The tenth annual convention of the Actors' Church Alliance, which began its sessions on Thursday, May 27, at St. Chrysostom's Hall, on Seventh Avenue, took up the Sunday amusement discussion for debate. The Rev. J. R. Buckmaster stated that he had visited some of the Sunday motion picture shows and found nothing wrong with them. Others took an opposite view of the matter. The Rev. Francis Clay Moran held that the Alliance was opposed to Sunday performances of every sort. The Rev. Walter G. Bentley, one of the founders of the Alliance, said he was opposed to all Sunday performances, but said that he thought the Alliance was going the wrong way about it. He held that the principle of Sunday shows was wrong.

ORPHEUM ADDS FIVE THEATRES.

Through the activity of Martin Beck, general manager of the Orpheum Circuit, that big chain of vaudeville houses has added five more to its list. By an arrangement with E. F. Albee, of the United Booking Offices, Jake Wells and Mr. Beck, the new Lyric Theatre in Atlanta, Ga., has become a link in the Orpheum chain, and will be called the Orpheum. The other five theatres are located at Ogden and Logan, Utah, one in Duluth, Minn., and one at Winnipeg, Man. The Atlanta house will serve as a break, connecting New Orleans, Memphis, Louisville and Cincinnati. The old Orpheum Theatre will be turned over to the Stair-Havlin Circuit, under Mr. Wells' direction.

CODY BUYS BAILEY INTEREST IN SHOWS.

Colonel William F. Cody and Major Gordon W. Lillie closed an arrangement in Philadelphia on last Wednesday, May 26, whereby they have purchased the interest of the James A. Bailey Estate in the Buffalo Bill Wild West and the Pawnee Bill Far East shows. Years ago Colonel Cody sold an interest in his attraction to the Bailey Estate and for years he endeavored to buy it back. It was through the willingness of the widow of Mr. Bailey to withdraw the name from the arena that Colonel Cody was enabled to come into his own once more.

CIRCUS CHANGES OWNERSHIP.

W. P. Hall, of Lancaster, Mo., and known to the show world as "Bill" Hall, has purchased the Pan-American Shows from J. E. Blenkiron and T. P. Guernsey, of Sioux City, Iowa, the "deal" being consummated on May 25 at Council Bluffs, Iowa. The purchase price is reported to be $17,500. Twenty-four cars and over one hundred horses are said to have been included in the sale, although at such a figure it seems improbable.

NOTE AND COMMENT.

As announced in THE MIRROR recently, Martin Beck, general manager of the Orpheum Circuit, gave orders that the last advertising curtain be removed from a theatre belonging to that chain of vaudeville houses. Mr. Beck is to be congratulated and thanked. Congratulated because he has arrived at that point of farsightedness and reason to appreciate the fact that the theatregoing public that pays for what he has to offer in the way of amusement and recreation gives its hard earned money for that purpose and for no other. It is an insult to any audience to force it to sit through an overture and be obliged to gaze at an uninteresting and hideous conglomeration of advertisements placed haphazard upon a curtain. Who is interested, week after week, in having somebody's cheap clothing forced upon one, or of being continually reminded that the best oysters are obtainable "around the corner," or that one chewing gum is better than another? We could go indefinitely cataloguing the myriads of varieties of this form of mental torture. But at last a manager who has a recognized standing and who controls the bookings of a vast number of vaudeville acts, to say nothing of the conduct of a very large number of theatres, has the hardihood and the effrontery to tell the commercial parasitic publicist that a theatre is a place of joy and entertainment and not for advertising wares or woes. We repeat our congratulations to Mr. Beck and offer our sincere thanks.

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Announcement is made by the Keith management that hereafter the mother-in-law joke is to be barred from the stages of their theatres! Alas! and again, Oh, joy! The long-suffering marital parent has undergone much, and, taken seriously, she has her reasons for grieving therefor. But if the mother-in-law is to be dropped and all references to family ties in a jesting manner are to be eliminated, as the story states, what then will become of the humorist and the comedian? Almost half of his stock in trade is lost! Not many years ago certain races and nationalities made a big fuss in the press about their being caricatured upon the stage, and a certain comic weekly was sued for the same reason. But after it had all been summed up the matter came to but one conclusion—if certain peoples and races did not lend themselves to jest they would not be made sport of. And it is all in just anyhow and we can all be joked about. So why take it seriously?

—

Last week vaudeville suffered another rude shock when the poor and long-suffering performer began to realize that he had another big agency to deal with and two more combinations to contemplate before he decided with whom and for whom he would like to work. It is always the poor suffering actor! In the recent hearing before Mayor McClellan one of the agents testifying before the executive of the metropolis stated that he "bought and sold actors," and went on to use more expressions to that effect. No matter which way the wind blows, it is always the poor actor, who gives the amusement that the public pays for, that suffers. What may this new juggling of affairs mean to him this time? Joe Wood has become a powerful agent in the smaller time. In fact, he has become so strong that he has been brought within the fold of the United Booking Offices. Rumor had it that once there he would be swallowed up and might lose his identity entirely. The facts at present do not seem to warrant such an assumption. Mr. Wood controls a large number of acts and a large number of houses, reaching as far west as Ohio, and it is said that he may be further west than that within a few more weeks. Then comes the story of the amalgamation of other opposition small time managers and agents, who, it is said, will control nearly forty weeks of time in the East. If, as is stated in the news columns of this issue of THE MIRROR, the houses now controlled in that section by the United should be changed into picture houses, the territory might practically fall into the hands of the new combination, and it would then be a case of the "mountain going to Mahomet." Time alone will decide these questions. But in the interim, as always, the poor actor must suffer!

JOE HART'S ATTRACTIONS AND PLANS.

Joseph Hart will have many new vaudeville offerings for next season as well as several of his best acts, which will be retained. Among the new acts will be The Football Dogs, an act Mr. Hart saw while abroad, and he at once secured the American rights and will produce it early in the Fall. Other new acts are Camping Out, The Military Girls (a new version of The Three Rosebuds), and A Night in a Turkish Bath. The former hits which will be retained are: The Bathing Girls, Lonesome Flossie, with Carrie DeMar, Foxy Grandpa, The Futurity Winner, Polly Pickle's Pets, and A Night in a Police Station.

PALISADES PARK OPENS.

Palisades Amusement Park, situated upon the Palisades, opposite New York city, opened its Summer season on last Saturday, May 29. Many new features have been added to the lists of amusements in the park and the same high tone will be maintained as in the past. A feature will be Professor Strobel's airships, which will make daily ascensions. There is a Wild West Show and an Indian village, an Airdome theatre in which a musical stock company gives two performances daily, a menagerie and many other free attractions.

A MOST NOVEL PROGRAMME.

Martin Beck provided a unique programme for the Orpheum Theatre in Oakland, Cal., week before last, consisting entirely of women performers, not a man being on the bill. They included Zelie De Lussan, Grigolati's Aerial Bird Ballet, La Valera (a California society dancer, whose real name is Mrs. Horton P. Phipps), Melnotte Twins, Angela Dolores and company, Elsie Schuyler, Lillian Mortimer and company, and the Four Sisters Amatis.

DEATH OF LEON HERRMANN.

Announcement is made by the surviving relatives of Leon Herrmann, nephew and successor to the late Professor Herrmann, the distinguished French sleight of hand artist, known as "Herrmann the Great." Mr. Herrmann passed away on May 16 at his late residence in Paris. He was forty-two years of age. The interment took place on May 19 at the Cemetery de Pantin in Paris.

A CRITICAL REVIEW.

NOTES AND OBSERVATIONS OF "THE MIRROR'S" VAUDEVILLE CRITIC UPON ACTS AND PERFORMERS SEEN IN TOWN.

James J. Morton Returns to the Local Variety Stage and Scores His Usual Hit—Chuckles Not All It Might Be—Lind Returns to America with His Female Impersonations—Others Who Were Seen.

Douglas A. Flint presented Herbert Hall Winslow's The Miners (Fourteenth Street) and scored a pleasing hit. The act is replete with good farcical situations and the dialogue is humorous in parts, but the finish is not strong enough as it now stands and is too abrupt. Mr. Flint handled his character in a breezy manner and his support, consisting of Charles G. Perley and Virginia Fairfax, was fair, only Mr. Perley should try to remember he is playing a character, not posing for a portrait.

Guy Bartlett and company presented A Welsh Rarebit Dream for a return engagement (Fourteenth Street) and repeated their former success. The illusion in the act is still a big feature, and Mr. Bartlett is using his own composition, "That's When I Think of You," for a finale.

The Leanders (Alhambra) opened the bill with their novel and eccentric bicycle and unicycle act. Many of their feats are exceptionally clever and hazardous. The first entrance in the burlesque yacht is funny and won many laughs. The rope skipping finish proved effective.

Again the Carbrey Brothers (Alhambra) scored in their very good dancing act. Their "shadow" dancing and cross stepping is most capably done, and the finish proved sufficiently strong to win them many bows on Monday night.

Superstition, the playlet by Oliver White, which Charles W. Bowser, Edith Hinkle and company are presenting, again was enjoyed when seen at the Alhambra. Miss Hinkle looked stunning and her gown is deserving of a special remark. The acting of Mr. Bowser, Miss Hinkle, and Frederick E. Duff again proved commendable, and as a result the sketch scored a goodly hit.

Jesse Lasky's At the Waldorf (Alhambra) played another successful week in town, and although the principal roles are not handled as ably as when the musical comedietta was first put on, nevertheless it pleased the Harlemites. The gowns of the girls still need a cleansing.

The eccentric bar act of the Camille Trio (Fifth Avenue) is one of the funniest comedy acrobatic acts of its kind, and on Tuesday afternoon it scored a laughing hit of large proportions. The apparatus used is very cleverly devised and unless used properly might cause the performers many a bad fall.

Collins and Hart (American) created the same uproars of laughter that their burlesque strong men's act always does, and the wire balancing and tumbling proved as hilariously effective as ever.

Griff succeeded in scoring a goodly hit (Fifth Avenue), and with his position upon the bill, sixth, he was given an opportunity to show what he really can do. His English patter talk was received with gusts of laughter and his ventriloquil work went better than it usually does.

The Heras Troupe of acrobats (American) were tendered an almost continuous outburst of applause on Tuesday afternoon, and their tumbling, head and hand stands, flip-flaps and somersaults proved quite as remarkable as anything yet seen in this line. But why the evening clothes worn by the men? They look anything but natty, and the dresses worn by the women are gaudy and far from pretty.

Lind ?, the female impersonator, has again come to America with a series of dances that proved commendable and were greatly appreciated at the American. As heretofore, he works with a full stage and a curtain background. His first costume was gorgeous and consisted of a purple decollette Directoire affair, with much applique work of a luxuriously expensive variety. A green and purple hat matched the gown, while a parasol was carried with good effect. A Parisian sort of dance was rendered upon the opening, with a bit of song to go with it. His next was a Spanish number in appropriate blue gown of a beautiful shaded tinge, a yellow mantilla being worn at first, a native dance finishing this portion of the act. Then came the new feature of his offering—The Dance of the Five Senses. A special Oriental set was presented to view and in the now quite familiar Eastern "gownlet," or "gownless," he gave a series of steps and movements with the aid of "props," which were supposed to represent picture the senses in the following order: Smell, feeling, sight, taste and hearing. The numbers were fairly effective and the audience applauded each quite generously. Lind exaggerates his mannishness in the extreme when he "unwigs" at the close and his swagger is so grossly mannish that it is really feminine. No man ever walked as he does.

It does not seem that we can ever tire of Billy's Tombstones! Particularly not when Sydney Drew plays the part of Billy. It is a sketch in a thousand and it is because it is so ably handled and so decidedly and genuinely humorous that it is the success it is. The cast included Jane Marbury as Alice Hargreave, Sara Lewis as Beatrice, and John Hickey, Charles Clugston, B. F. Fletcher and Frank Chance as members of the ship's crew. We suspect there are some doubles, but if so they are most cleverly done. But why not give credit if this is so? On Tuesday night the scene was badly set and one flat continually swung out from its jog. A stage brace is a small thing and could have been placed so easily. Why not repaint the drop and portions of the flats? Or is the season too far on the wane?

Chuckles is a most appropriate name for a series of laugh provoking stories, but when the laughs do not come as they should something must be wrong with the cause. Charles J. Ross is an admirable dialect comedian. Mated Fenton is an exquisite dancer and a dainty actress. But the combination of the two in the relation of authoress and producer is somewhat of a crudity at present. The scene in a street car is acceptable for a starter, even if it is rather old. But the jokes! Mr. Ross made quite as much of many of them as he could be expected to, and, admitting that the whole offering was in the nature of a travesty, it still was far from what it might be. His burlesque imitation of David Warfield is admirably done and in such a form is enjoyable and cannot be classed as an "imposition." The same is partly true of his Lauder impersonation, which is in the nature of a burlesque. The wait before this latter, however, is far too long and should be cut down. The monologue that went with this offering proved very funny and did much to lift the earlier portion of the act out of the pit of solemnity into which it had slipped. The close with Anna Turner is also funny and won much applause and laughter. If the first portion of the skit were re-written and brightened Chuckles might be all that the title implies.

"The Boy Comic," that inimitable comedian, James J. Morton, has once again returned to the town where he is enjoyed the most and where his personality is best known and felt. And the "little old town" is good and happy therefor. At the Plaza he was greeted on Tuesday night by a generous welcome of applause, and the laughs started after he had said his first say and asked himself his first question, and they kept up until he made his last exit into the "alley." There is one thing about Mr. Morton—he knows when to stop. If scores of other comedians or would be comedians could but learn this important factor in the art of entertaining. Mr. Morton does not quite follow the requisite of the man in the political audience of whom Stuart Barnes tells. When the speaker asked what he should talk about he was commanded to "Talk about a minute and beat it!" We are glad that Mr. Morton does not. But he does stop when the laughs are coming the fastest and, like the most welcome guest, he leaves when he is asked to remain. His stories were mostly familiar, but nevertheless as enjoyable as ever, and his absurd key recitations, "with gestures," caused the laugh tears to flow as they always do. Let it be hoped that he will remain in vaudeville for a while at least, unless some big production again takes him away from us. Then we'll wish him a Billion full of luck!

That ever likable sketch, Tobiltzky, with Alex Carr in his old part of Abraham Levi, again made a big hit (Plaza), and the unique characterization of the crabbed yet really warm hearted parent was appreciated as thoroughly as heretofore. Harry Franklin as Sammy and Lillian Sinnott as Esther gave adequate portrayals of their respective parts and thus aided in making the playlet as enjoyable as ever.

The Pantzer Trio (Colonial) opened the bill and, despite their hard position, scored a goodly sized hit. Their contortion feats are almost "painfully" remarkable. The stunt of the woman doing a split on two sliding chairs and picking up a handkerchief from the floor is particularly so, and at the Friday matinee was commented upon freely. The piano playing of the other woman, while a bit too slow for an opening, serves to fill in time and portions of it are pleasing.

In A Case of Divorce Richard Golden made his reappearance upon the local vaudeville stage (Colonial) and, as was to be anticipated, won the appreciation and sympathy of his audiences from the start. Mr. Golden is a really clever character actor and in this particular impersonation of the old country attorney he may be said to act artistically, using that word in its truest and fullest meaning. From the quaint mannerisms of the lawyer to the reading of the lines, he fairly lives the part and never once does he drop out of it to play to his audience. Would there were more like him! Minnie Milne also gave a characterization that will be remembered. It was one of the most sincere portrayals we have had the pleasure of witnessing upon the local vaudeville stage and, like Mr. Golden, she showed a keen observance of human nature, and particularly of the type she was playing. Frank Battin and Miss Worth (her full name not appearing on the program), did all there was to be done in the respective parts of Brock Bashford and Emily Thurston most adequately.

The Great Lester repeated his former hits when he played the Colonial last week and his ventriloquil act was enjoyed as thoroughly as it has been at the other houses in town.

Pauline played his first week at the Colonial and again demonstrated the fact that he is one of the biggest laughing hits (though a sort of "freak" offering) that vaudeville has had this year.

The Jack Wilson Trio (Colonial) continue to use "I Wish I Had a Girl" and Franklin Batie's rendition of this popular number seems to appeal more than that of almost any other singer who is using it. The other songs heard were "Stung Again," a sheath gown song, the parody on "Jerusalem," which we have severely criticised before, and which on Friday afternoon received but a very weak hand, although it did amuse, and "Yes, Indeed I Do." The comedy features of the act were as hilarious as heretofore and laughter was continuous.

Lula McConnell should really have more songs in her act with Grant Simpson. To be sure it is the sketch that wins them favor, but her comic rendition of "I Really Hate to Talk About Myself" is so very funny and so out of the ordinary that one is made to regret that there is not more to follow. At the Colonial the act scored another emphatic hit.

Barry and Wolford were one of the biggest hits of the Colonial bill and their topical songs and jests met with very marked favor. The weakest portion of their act is their opening, wherein they use an old air with a conglomeration of almost antediluvian jokes in rhyme. On Friday afternoon it took them some moments to rise above the ditch of solemnity into which the audience had been dragged by this line of material, and it was not until the baseball verse of "I Love My Wife, but Oh You Kid," had been reached that the house awoke to the fact that they were really being entertained. Their medley-song-story is good and won a fair amount of applause on Friday afternoon. "In New York Town" failed to score, though it is a good topical song and was well rendered. "Smarty," with the prize fight parody, went with a whirr, while the finish with the recitation in verse, using play titles, caught the house en masse and they were obliged to come out for several bows.

Julius Lenzberg's Colonial Orchestra of fourteen pieces deserves a word of praise for their rendition of "Prince of To-Night," by Joseph E. Howard, and Paul Linke's gavotte, "The Way to the Heart," both of which pleased the audiences last week.

BECK TO INVADE LEGITIMATE?

Rumor That Head of Orpheum Circuit May Alter the Policy of Many Theatres.

Several important conferences in the offices of the Western vaudeville theatres and Orpheum circuit in the Long Acre Building between C. E. Kohl, George Middleton, Frank R. Tate, J. J. Murdock, and Martin Beck, who in turn have conferred with Klaw and Erlanger, have caused a rumor to circulate which may effect the policy of various theatres in the West, and the general belief is that Martin Beck may invade the so called legitimate branch of the theatre, both as a lessee of houses and a producer.

Quite recently Mr. Beck acquired the leases of two houses playing the K. and E. attractions—the Grand Opera House in Ogden and the Thatcher Opera House in Logan. In addition to these Mr. Beck controls the old Orpheum Theatre in 'Frisco—now called the Garrick—and the Grand Opera House in Los Angeles, where a resident musical stock company has been playing this past season.

A change of policy for the Olympic Music Hall in Chicago is under advisement, it appears, and this house may be turned into a musical production theatre, which, with the Chicago Opera House, would make two houses of the first class in which Mr. Beck would be interested in the "Windy City."

As to the productions, it is said that plans have been made to increase the facilities of the producing department of the Orpheum circuit, which heretofore has been confined to staging vaudeville acts.

In this connection it has been known for some time that Mr. Beck is retiring from executing the routine affairs of the big vaudeville headquarters which he governs.

The arrangement of the new offices in the New Long Acre Building gave the first intimation of this new policy, as the heads of all departments were given absolute charge of their branch and instructions were issued to refer all matters pertaining to the various divisions to the respective executive head instead of to Mr. Beck direct as heretofore.

It is Mr. Beck's intention to advance his younger lieutenants into responsible executive positions and to hold each responsible absolutely for his branch of this enormous enterprise. In order that he personally may retire from the active attention to the business details and devote his efforts to more important matters, presumably in another direction.

LAST WEEK'S BILLS.

COLONIAL.—Business, though slacker than during former weeks, seemed to hold its own fairly well in spite of the warm weather. The bill, in its regular running order, included the Pantzer Trio, Jack Wilson and company, McConnell and Simpson, Barry and Wolford, Richard Golden and company, Genaro and Bailey (see New Acts), the Great Lester, and Pauline.

ALHAMBRA.—That the Harlemites have not deserted vaudeville was easily demonstrated at this uptown house, and Treasurer Harry B. Nelmes can vouch for the fact. The programme included the Leanders, Carbrey Brothers, The Outpost (New Acts), Stuart Barnes, Bowser, Hinkle and company, Hoey and Lee, Lasky's At the Waldorf, the Hawaiian Trio, and Jean Clermont's Circus.

AMERICAN MUSIC HALL.—The warm weather, or "Spring fever," seemed to keep the usual big crowds from the house, as not as many were visible out front as heretofore. However, on Wednesday afternoon a goodly sized audience was present. The bill was composed of Minna K. Hurst (tenth week), Ovida French and company (New Acts), Gilday and Fox, Heras Troupe, Professor Neumann (New Acts), Watermelon Trust, Lee Kohlmar and company (New Acts), Tove, Lind ?, Collins and Hart, Commencement Day, Martin Brothers, and W. S. Harvey.

PLAZA MUSIC HALL.—This was the last week of the season here. Business was fair, but, owing to the small size of the theatre, on Tuesday night the audience seemed sufficiently large. The acts were Clemenso Brothers, Josephine Ainsley, Mlle. Louise's monkeys, James J. Morton, Alex. Carr and company, Kohler Trio, Sydney Drew and company, Charles J. Ross, and Hill and Sylvians.

VICTORIA.—Bonita, the Ellinore Sisters, Ward and Curran, Bert Leslie and company, Sam Williams, Three Musical Johnsons, Howard and Howard, and Bandy and Fields.

KEENEY'S THIRD AVENUE.—Smirl and Kessner, Wagner Sisters, Connors and Alden, May and Lilly Burns, Alice Fisher, Thomas Potter Dunn, and Burns and Johnson.

KEITH AND PROCTOR'S FIFTH AVENUE.—The bill here included Reed Brothers (New Acts), Wright's educated stallion (New Acts), Ida Crampton, Camille Trio, Texas Guinan (New Acts), Griff, Edna Phillips and company (New Acts), Vesta Tilley (last New York appearance), and the Donedin Troupe. The bill, probably owing to the bookings, ran poorly on Tuesday afternoon and there were many hitches and waits.

SAID TO THE MIRROR.

Howard and Howard state: "The parody we are singing and which you commented upon last week is on 'The Glow Worm' and not on 'Rainbow,' as your critic stated."

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A Stampede of Success. Mail, care MIRROR.

VAUDEVILLE JOTTINGS.

Maurice Wood, who calls himself "Harry Lauder's second," is playing the leading towns in Canada, and from all reports is meeting with pronounced success.

Bryant's Minstrels will open at Coney Island, Cincinnati, Ohio, May 28, for a month's run, under the direction of G. W. Engiebreth. There are nearly thirty members, and all the paraphernalia is new.

Clara Cubitt and Her "Girlie Girls" were features last week of Chinatown Charlie at the Grand Street Theatre.

James B. Clifford, the treasurer, and W. Elliott Phelps, assistant treasurer, have just closed a busy season at the Plaza Music Hall. It is expected that both will again be in charge of the box-office when the house reopens in the Fall under William Morris' management.

A billing war was carried on in Buffalo last week, when the Ringling Brothers' Circus and the Cole Brothers' Circus endeavored to plaster the city with their advertisements. Cole Brothers were billed to play the city yesterday, May 31, and the Ringlings are scheduled for July 2. The Cole Brothers began billing a month ago, and the Ringlings came along ahead of their usual time, and the war began. Paper of the Cole Brothers' Circus was dated by the Ringlings, and vice versa, it is said, and many amusing complications occurred.

E. J. Buttermere, formerly of Star Theatre, Scottdale, Pa., has assumed the management of Geyer's Opera House, with M. B. Spandan as treasurer. The policy is to be vaudeville during the Summer and regular bookings during the Winter.

Mr. and Mrs. William Robyns write THE MIRROR, from Los Angeles, Cal.: "We have been away from New York since the middle of last January, and have been busy all of the time with our 'old reliable,' The Counsel for the Defense, on the Sullivan-Considine circuit. We have about six weeks more to play before starting Eastward. Do not expect to reach New York before the middle of August. At Queen's Theatre, San Diego, Cal., May 31-June 5."

On Monday, May 24, an involuntary petition in bankruptcy was reported as being filed against Sulzer's Harlem River Casino.

Theodore D. Marks ("Ted") sailed for Europe on the steamer "Mauretania" last Tuesday, May 25. This was Mr. Marks' 127th trip across the Atlantic.

The two extra performances of the Hippodrome Spectacles, which will be given on Decoration Day, May 31, will be an evidence of Messrs. Shubert and Anderson's appreciation of the services rendered them by their employees during the current season. All the operating expenses will be settled by the management, and the entire receipts for both performances will be turned over to the Hippodrome Attaches' Sick Fund Association.

Dreamland's first week, it is claimed by the management, has turned out to be the largest it has ever had since its opening.

Mr. and Mrs. Nell Litchfield in Down at Brook Farm will open June 27 at Pantages' Theatre, Spokane, Wash., for a vaudeville tour of the Pacific Coast. They have just closed their Lyceum season, which has been under the management of the Redpath Bureau and the American Lyceum Union, and are now enjoying a few weeks of domestic life at their own home in Newark, N. J. They are all booked up to April, 1910.

Edwina Barry and co. closed their season of twenty-six weeks over the United time at Scranton, Pa., May 17. Miss Barry and Mr. Richards have gone to Dingman's Ferry, Pa., for the Summer.

Jennie Ward returned to the Columbia Theatre, Brooklyn, last week, where some time ago she established herself as a favorite. Miss Ward presented her pianologue with her accustomed good taste and sang a couple of songs with the orchestra, that tended to show the best qualities of a pleasing voice.

Manager Shreds's season of vaudeville at Fall River, Mass., will end 29.

Valerie Bergere will open on the Orpheum Circuit in July at Butte, Mont. The time will be almost entirely West.

Pearl Tangley is booked solid on United time until 1911. Her act is meeting with every success and from reports makes a solid hit at every performance.

Doris Eldridge will sail for Europe on the S. S. Kroonland on June 1, remaining away until Oct. 1.

Mrs. Beatrice Valentine, who was a member of the Jackson Family of acrobats and circus riders of Ringling Brothers' circus, died in St. Francis Hospital, Jersey City, on Tuesday, May 25, of pneumonia. She was in her twenty-[illegible] year and was taken ill when the circus reached Jersey City, May 20. Mrs. Valentine had been in the business since a child. Her maiden name was Galvin, and she was a native of Boston, Mass., where the interment took place.

Roy O. Myers, musical director at Keeney's Theatre, Brooklyn, N. Y., has accepted an engagement with the Park Booking Circuit, of New York, as pianist and manager at Midway Park, Williamstown, Pa., and opened there May 31. First-class vaudeville are the attractions.

Before an audience that crowded Bennett's Theatre, Ottawa, Ont., to the doors on Saturday evening, May 22, Alice Lloyd was presented with a beautiful loving cup from Gus S. Greening, manager of the theatre.

N. F. Haggerty, for years manager of the Los Angeles (Cal.) Theatre, has permanently retired from active business and will settle down upon his ranch at Artesia, Cal., with his wife.

(For Other Jottings see page 18.)

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I will present him with a diamond pin."

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NEW VAUDEVILLE ACTS.

LARGER NUMBER OF ACTS PRESENTED IN MANHATTAN THAN DURING THE PREVIOUS WEEK—BROOKLYN'S QUOTA.

The Outpost Is a Dramatic Offering of Much Merit—Another Wonderfully Educated Horse Is Presented for the First Time Upon Any Stage—Many Clever Sketches and One Particularly "Sad" One.

The Outpost.

James F. J. Archbald has selected an extremely novel theme, to say nothing of a decidedly unique setting, for his playlet, The Outpost, which was originally presented at one of the Lambs' Gambols during the past season. It is at times intensely dramatic, and, barring a few situations here and there and some of the lines, which might be eliminated or rewritten to advantage, the sketch is one of the most commendable seen for a long while. Jeff and Billy are two comrades of years' standing who have been soldiering for Uncle Sam in the Philippines. They are discovered lying in ambush in a dense jungle of one of the islands of our Far Eastern possessions. The raising of a head above the thick undergrowth means a shot from the hidden natives, and the entire action is punctuated with gun-fire from both sides. Billy, unknown to his chum, has married a girl dear to them both, and, jealous of the love shown him by the maid at home in the States, he holds out certain letters from her to Billy which have passed to his hands as company mail clerk. Weary of the constant fighting, vigil, toil and suffering of the army life in the tropics, Billy unburdens his sorrows to Jeff, and the latter, with the hunger for love still gnawing at his heart, argues his guilt with himself and finally is about to give over the letters when he discovers they are missing. He lights a match to find them in the deep grass. A shot rings out and his pal drops back in his death throes. Not realizing that Billy has been shot, Jeff kneels over him and, with the found letters in his hand, begs forgiveness. Not receiving a response, he opens a letter to read it to Billy, and thus discovers that Billy and the girl are married. In his desperation he raises the wounded soldier, another shot is fired, and he sinks to the ground, dead. The curtain descends slowly. The acting of both Albert Parker as Jeff and Thomas F. Tracy as Billy was admirable until the vital stages of the little drama were reached, and then Mr. Parker lost control of his voice and began to rant. It is a difficult situation for any actor to handle and not over do, and one that takes a player of much experience to play well. The Alhambra audience on Monday night received the offering in the spirit which it was entitled to be received, and the applause was more than generous when the end came. It should have a long run in the vaudeville houses and as a playlet deserves every success. The lighting effects were exceedingly poor and could have been greatly improved by the use of a revolving spotlight from one of the entrances, which would have given the appearance of the sunlight filtering through the heavy foliage. This has been seen in other scenes of this sort and could be used here. The break of dawn came so suddenly that it reminded one of the sudden use of a spotlight and its extinguishing with equal rapidity, as is done with many musical offerings without further excuse.

A Dream of America.

Through the haze of many afternoons and evenings of tobacco smoke, over the glare of the footlights of a theatre where actors famed and unfamed, great and small, have made their bid for popular favor upon a stage that has seen opera, drama and vaudeville, appears a musical creation kindly called A Dream of America! How far-sighted the author, how visionary the composer! Only one more suitable title could be suggested—A Nightmare Operatia. Shades of the impresarios—how could it have been evolved! A full stage, C. D. F., elaborate—the home of a starving tenor. A sympathetic sweetheart, niece of Oscar Jammerstein (Oh, joyous wit!) calls to sympathize. Another comrade, an equally impecunious but worthy artist, brings in a note to the starved one. It is an offer to warble (for food and near-wine) from a restauranteur! Remorse! Anguish! The maid fills in the breach and away goes the friend to the Uncle Impresario with a note telling how great and good is the tenor. More joyous wit and music and the messenger returns, bearing the glad tidings that the ambitious one is engaged to vocalize in the far away "good thing" town of New York at fabulous figures per night! A grand exit and a close in one, to the tune of a "Sousarian" march, each of the three children of opera swinging hugs grips bearing almost as huge labels—Jammerstein! The music-raptures of ye opera-vaudeville-burlesque fiends! Here are the selections: Grand opera number, "My Dream of America"; next, "The Palms"; then a comic opera "cat and dog melee," "My Dreams Alas Have Fled," serio dramatic (weeps), "Toreador Song" from Carmen, and the finale referred to. Go now, if you wish to see it. Good things seldom last! It all happened at the American Music Hall last week.

Genaro and Bailey.

Dave Genaro and Ray Bailey are too well and favorably known to the vaudeville stage to require a word of introduction and when the cards announcing them were placed at the Wednesday matinee at the Colonial last week, the applause demonstrated their popularity. The week marked their first reappearance in vaudeville since their recent starring tour in Tony, the Bootblack, and as their offering is of a necessity along the lines they formerly played, it naturally was most favorably received. The first number was "My Rudder Sylvest," a bit old, but as sung by them it was more than welcome. In a sack suit of grayish hue, the comedian sang a pleasing song entitled, "I'll Take Care of You," and followed it with one of his ever popular dances. Miss Bailey followed, appearing in a gorgeous decollette gown of a filmy material and of cream color, with applique spangled work. A large hat with a huge ostrich plume accompanied the gown. The "coon" song which she rendered is new, but the title could not be distinguished. Mr. Genaro again appeared, following the "coon" number, in evening clothes, and gave a familiar parody on "The Merry Widow Waltz." Miss Bailey joining him in the dance part, wearing another strikingly handsome gown of silvery material, with a skirt "border" of red, and underskirts of the same color. Two large red letters—R B—were done in red on the front of the skirt. The hat was of a salmon color, with a huge plume to match. They closed with an encore dance, when Mr. Bailey did his cane twirling and both ended with a cakewalk that created a furore of applause. Needless to say their return will be welcomed in every vaudeville theatre.

Lost—A Kiss in Central Park.

Edna Phillips made her first metropolitan appearances at the Fifth Avenue Theatre last week in Una Clayton's one-act comedy, Lost—A Kiss in Central Park. It is farce-comedy pure and simple, and at times it reminded one of the days of the Hoyt comedies. Henrietta Smyth (Miss Phillips) has lost a kiss and advertises the fact in a New York daily. Jeanette, her maid (Kathleen Kinsella), has lost a jeweled garter belonging to her mistress at a French ball, and she, too, advertises her loss in the same medium. Jack Raymond, lover of Henrietta (Hale Norcross), calls upon his sweetheart. Skylark, a foolish old man of sportive proclivities (R. Owen Meech), calls to return the lost kiss. Tony, an Italian musician, who played the violin at the ball (B. Giovanni Piazza), comes to return the garter to the maid from whom he stole it. Complications ensue rapidly until the general tangle is ludicrous in the extreme. The lover finally discovers the real truth, after thinking that his sweetheart had gone to the ball against his wishes, and Tony finds the girl with whom he had become infatuated and all ends happily. A telephone is called into play when the mistress mistakes the sporty old man for a lunatic, and here the situations are strained beyond the possible. The conversation through the 'phone is not done as well as might be, and is too rapid. Taken as a whole, however, the skit is excellent, and on Tuesday afternoon the laughter was almost incessant. Miss Phillips was bewitchingly attractive and played her part with much gusto, yet with sufficient restraint not to make it ridiculous. The other roles were all very well handled, Mr. Piazza doing an especially good bit of character work.

Wright's Educated Stallion.

The famous horse, "Trixie," has been gone but a few weeks when another equine of a similar training and education makes his appearance upon the stage to entertain mankind. T. H. Wright is the sponsor for "St. Gaudens," this latest wonder of the animal kingdom, and, in spite of the fact that last week was the first time that either the trainer or the horse had ever been before an audience upon a regular stage, both acquitted themselves remarkably well. "St. Gaudens" does some of the feats that "Trixie" used to do, including the picking out of colored scarfs and a flag from among a number placed upon a low rail. He also played a tune upon sleigh bells to the accompaniment of the orchestra, walked across a very narrow raised board, walked upon his hind feet, and up and down a low flight of steps. He gave a most clever exhibition of "high school" stepping, and as a finale climbed into a huge bed, and after lying down upon his side, pulled a coverlet over him. Creeping upon his knees was another clever stunt that called forth applause. Mr. Wright worked with assurance and apparent kindliness toward his horse, but a collie dog seemed afraid of either his master or the stage, and did not do the work called upon very successfully. In time "St. Gaudens" may take the place of his predecessor in the hearts of vaudevillegoers, and the act, as a whole, deserve every success. It is a peculiar coincidence that this new trick horse is as black as "Trixie" was a white and one represented the female sex while the other is of the stronger side of life.

Professor Neumann.

At the American Music Hall last week William Morris presented for the first time upon the metropolitan stage Professor Neumann, a "mind reading" expert. It is another of the "freak" acts that have been so prevalent in vaudeville of late, and, although one or two of the Professor's feats created much wonderment, it could not but be felt that they are accomplished through stage trickery than through any real mental telepathy. Only three men went upon the stage on Wednesday afternoon, and it was with these that the performer did his work. He told a man his name, gave the name of a city which had been whispered to one of his subjects by a man in the audience, told the date of a coin held by one of the men and the amount of money the man had in his pocket. His "star stunt" was that of discovering a dime which had been hidden in the glove of a lady seated out front by one of the men upon the stage while the Professor was blindfolded before the footlights. He led his subject across stage on across, up one aisle and down another till he reached the woman, and after much search discovered the coin. The maid in question took it all so complacently that it appeared as if she were an accomplice. However, she may not have been, and it may all have been genuine. The act lasted a little over fifteen minutes, and during much of the time it dragged considerably. It will not do for vaudeville in its present form.

Texas Guinan.

At the Fifth Avenue Theatre last week Texas Guinan presented her latest vaudeville offering and scored a genuine success. Her presentation is novel in many ways and, although it might be improved upon scenically, it pleased the audience on Tuesday afternoon. She makes her first appearance in a suspended basket, supposed to represent the car of an airship, which is slowly drawn across the stage in one. Her song during this part was "To the End of the World with You." Following this she appears in a sort of conservatory and warbles "Pansies." This is followed by her reappearance in one, when "Shine on, Harvest Moon," is rendered, with a small negro boy joining in the chorus from an opening made by the stage moon in the sky drop. Miss Guinan has a sweet voice, which she uses well, with the exception of not articulating distinctly. Her gown, of a Directoire cut and of golden hue, is exquisite and calls for pleasureable mention. The airship referred to looks artificial and the lighting effects in the second part could be improved upon; otherwise Miss Guinan's offering will always be welcome in the best houses. Jack Mason staged the act.

Reed Brothers.

The Reed Brothers, a new team of ring, trapeze, bar and eccentric acrobats, made their first appearance in town when they played the Fifth Avenue last week, and it can be safely said that they scored one of the biggest hits for an act of this sort that has been seen hereabouts in many weeks. The act was formerly known as Reed and Shaw, the latter having died and the taller of the two athletes having since joined hands with his present partner. They depend largely upon a set of apparatus which is showy, and almost complicated, so many kinds of gymnasium paraphernalia can be made from it. The most remarkable feat they do, and one never before seen, that we can recall, was the stunt of one man holding himself by the hands from two rings high in the air, and the other making a running jump, followed by a somersault, and catching hold of the ankles of the suspended man by his own ankles and swinging head downward. Naturally it got a big hand. Their other feats are too numerous to mention, but suffice it to say that each was well done and deserves praise. The comedy element is good and won many laughs.

Lee Kohlmar and Company.

Lee Kohlmar made his metropolitan vaudeville debut in Avery Hapgood's playlet, A Lesson in German, at the American Music Hall last week and scored a mild hit. It is another story of a deserted child, who, growing up, leaves his German home and comes to America in search of fame and fortune, and finally discovers his father to be a relative of his sweetheart, and in whose service he is employed as a butler. Mr. Kohlmar gave an adequate characterization of Karl, the German boy, and at times almost succeeded in striking the sympathetic vein of one's inner nature. But not quite. He did not just reach, and that is the difference between the truest acting and the "near" variety." Alexandra Phillips was seen in the part of Julia, the girl who falls in love with Karl, playing the role capably. Charles H. Mailes as John Morton, the father and uncle, gave an impersonation along rather old school lines, but nevertheless adequately enough to suit. As a whole the offering will please the lover of the improbable romance story, and the Tuesday afternoon audience voted it a fair success.

Norton and Ray.

Norton and Ray, features of the bill at the Columbia Theatre, Brooklyn, last week, present an act barren of novelty or humor. The team is composed of a young woman and a comedian, and the act's saving grace is an inkling here and there that the latter might be quite funny if the person who concocted the sketch had supplied him with adequate material. His methods are as good as his parodies are bad. The girl appears as a smart housemaid and the man, in blackface, as some sort of a messenger boy. The girl should not sing any more than is absolutely necessary. Only an entirely new vehicle and much hard preparatory work will fit the team for the "big" time. As it stands now it is entitled to headline honors on the smaller small time.

The Plymouth Four.

By far the daintiest and most pleasing feature of the bill at the Columbia Theatre, Brooklyn, last week, was the Plymouth Four, a quartette of excellent singers—two young men and two girls. All four wear quaint Colonial costumes and in these the girls particularly look very charming and sweet. The singing is of a high order and there is no reason why the act should not obtain booking of the best kind. Their reception at the Columbia was most enthusiastic, a very pleasing refutation, by the way, of the too often accepted theory that patrons of the vaudeville theatres where the rates of admission are low do not know or appreciate good music when they hear it. Any singer playing the Columbia with any such theory will soon be aware of his mistake.

DuBois and Company.

At the Columbia Theatre, Brooklyn, last week, a feature of the bill was DuBois, a magician, assisted by a woman companion and two young men "in the audience." The performer first presents a cabinet, to all appearances quite empty, from which, after exposing the interior to the audience and closing it again, he extracts through an opening live geese, pigeons, a little dog, rabbits, and finally, dropping the front of the cabinet, he discloses a woman lying at full length within. The Columbia's audience was quite awed. It is, perhaps, significant that the man of mystery, in showing the cabinet to the audience at the beginning of his act, doesn't turn it in a way to show the back. A few sleight of hand tricks, quite well done, complete the turn.

The O'Brien Troupe.

The O'Brien Troupe, seen at the Columbia Theatre, Brooklyn, last week, is a quintette of acrobats of much agility and daring. At the climax of the act one of the number, a boy in a girl's make-up, is "shot" from a property cannon in quite exciting fashion, landing in the arms of another acrobat. The turn, of its kind, is very good, and the only adverse comment one could make is of the costuming of the men. Although new, apparently, and of good material, the suits are of loud colors, made of satin, each in glaring opposition to each other. It would be much better if all wore costumes of one color, and that one color a quiet one.

Leslie Thurston.

Leslie Thurston, who made her appearance at the Columbia Theatre, Brooklyn, last week, is an attractive young woman who plays xylophone solos in extremely pleasing fashion. The only improvement one could suggest in her act is, perhaps, a more novel and interesting choice of programme. Her present selections are very well done, but they are the hackneyed numbers of the vaudeville xylophonist.

MAJESTIC THEATRE FOR VAUDEVILLE.

Vaudeville and motion pictures will hereafter be the amusement features at the Majestic Theatre on the Park Circle. Beginning yesterday, May 31, the policy was announced to go in force. Joe Woods will do the booking of the vaudeville acts, which will include about three or four each week. The People's Vaudeville Company are the managers and purveyors of this new form of amusement, and the film service will be supplied by the Motion Picture Patents Company. The rumor that the house would turn to vaudeville, and pictures was current in the early part of last week, and created no end of surprise and comment, but it was not until the last of the week that the story could be verified.

SONG FEATURES IN VAUDEVILLE.

WHAT SINGERS OF BALLAD, TOPICAL AND OTHER NUMBERS ARE OFFERING FOR PUBLIC APPROVAL.

Many Songs Gain Favor in Town—Jack Mason's Commencement Day Again Presented with Several Catchy Airs—The Other Musical Acts of the Week and How They Were Received.

Eva (American), the woman with the remarkable double voice, presented herself in a more elaborate setting than when seen the previous week at the Plaza. She first appeared in one in a Pierrot costume, wearing a mask. Then in three, with a jog act. C. D. F., she wore a red cloak over her white gown, in which she appeared at the finish in one. Her selections were the same as last week, with the addition of "This Rose Brings My Heart to You," which was warmly applauded. Again the query arises, How long will the voice sustain such gymnastics?

The Kohler Trio blend the popular classic with the grand opera most commendably, and their voices, trained to sing the heavier style of music, are heard to particular advantage in these songs. At the Plaza they sang "Miserere," "Jerusalem," and an Italian comic song, which, regrettably, could not be understood, for it was evidently very amusing, and they sang it admirably.

"Take Me Up with You, Dearie," was the song rendered by Minna K. Hurst (American), a number which will probably prove quite popular with the lovers of the ballad song. The slides were rather pretty, although the inserted or drawn in airship in each one looked a bit artificial and could have been done better. This was Miss Hurst's tenth week.

Gilday and Fox amused the Americanites immensely with their singing and talking act and on Tuesday afternoon they received several well deserved curtain calls. They sang "Take an Example from Father," a number that proved amusing and one that was especially well rendered; parodies on "Take Me Out to the Ball Game," and "There Never Was a Girl Like You."

"Under the Chicken Tree," "Down Among the Sugar Cane," and a couple of other songs rendered by the entire company of four were the selections offered by Sherman Coates and James Grundy's Watermelon Trust at the American. The singing of the girls could hardly be worse, while that of the men is decidedly better and deserves praise. To offset their vocal endeavors the feminine portion of the company wore two sets of gowns that from the front looked particularly attractive. The dancing of the lighter of the two girls is exceptionally good and by study and hard work she could develop into a most capable solo dancer. The comedy element of the act and the dancing of the smaller of the two comedians was laughable and enjoyable.

Stuart Barnes (Alhambra) offered a new song called "Some One Is Waiting for You," with a patter of his own variety and delivered in his own inimitable way. To say that it scored is putting it mildly. His other numbers were "Romance and Reality" (recitative), "Yes She Did," and "Outside of That It's All Right." The last named has a very tuneful air and a particularly good vamp in the accompaniment. It is needless to say that Mr. Barnes' monologue and stories were received with every sign of approval.

The hit of the bill at the Alhambra was scored by Hoey and Lee. In fact they scored about the biggest hit of any act in town seen during the week. At least if the way they were received on Monday night is a criterion to go by, they certainly did. Long after the cards had been put out announcing At the Waldorf, and even after the orchestra had played the opening bars to the first air of that operetta, the hand clapping continued and they were obliged to reappear and a speech was in order. They sang five parodies, besides a series on the Lauder repertoire of songs. The numbers were: "Harrigan," "My Dream of the U. S. A.," which got a big hand; "Rainbow," "Dreaming," and "I Wish I Had a Girl."

Again the Hawaiian Trio gave New York vaudeville-goers an enjoyable quarter of an hour. At the Alhambra their offering was received, as it has been heretofore at the other houses, and their quaint method of singing and playing upon the guitar and mandolin, to say nothing of the dancing of the Hula Hula, proved thoroughly enjoyable.

Ila Grannon (Fifth Avenue) is singing "Let's Go Home," a comic number, with a good swing in the chorus and a catchy melody throughout. On Tuesday afternoon it proved a good opener for her act. Her other songs were "Hang Out the Front Door Key" and "I'm Going to Do as I Please." Miss Grannon possesses a pleasing personality, but she does not get her material over strong enough. A little more "business," with somewhat more unction, would aid her efforts immensely. She could probably handle character songs more effectively than she does merely the straight comedy numbers.

Jack Mason's production, Commencement Day, with Phyllis Lee, again proved thoroughly enjoyable, and on Tuesday afternoon the patrons of the American voted it a goodly hit. The only real criticism that might be made is that the scenery looks a bit shopworn and the spotlight is thrust into prominence with too much frequency. Why rush from sunlight to moonlight, back and forth, with no real excuse except that it looks prettier and some folks like the glare of it? Stage license has its limits! Miss Lee sang and acted delightfully, her rendition of "Flirtation Lane," with the boys, being particularly pleasing. This song ought to be most popular, as it is exceedingly tuneful. "Whistle and I'll Wait for You" was another of her offerings which was enjoyed. The songs of the boys were "Roaming Along," "Schoolmates," and the finale, with Miss Lee, "Old Glory." The sketch was as amusing and entertaining as ever and should have another long run of popularity in the vaudeville houses.

The Martin Brothers (American) played a medley of popular airs upon xylophones, which included "Yankiauna Rag," "Yip I Adee I Aye," "Under the Matzoth Tree," "This Rose Brings Memories of You," and a march song. They closed with the Raymond overture and could have given another on Tuesday afternoon, judging by the applause.

Vesta Tilley made her last appearances in town when she played the Fifth Avenue, and it is to be regretted that this most clever of all English character singers is to leave us again. Let us hope that she may return next season and for a longer visit. Her repertoire was unchanged, but each song was applauded strenuously, and her walks and mannerisms in "Jolly Good Luck to the Girls" called forth expressions of wondering comment, and the comedienne was called out for many bows at its close. She wore a new costume for the "Seaside Smile" song, consisting of a lavender colored coat and waistcoat, white duck trousers, white low canvas shoes, white felt fedora hat, and tie and hose to match the coat. The cut was of the usual ultra fashionable style worn by Miss Tilley and it was, of course, faultless in its mode.

Josephine Ainsley was heard at the Plaza, and although she was in second place she was favorably received and sang her four songs pleasingly in spite of the fact that late comers were entering almost the whole time. Her numbers were: "I Love My Wife, But Oh You Kid," which she might have gotten a little more comedy out of by more "ginger" and "business"; "A Little Bit's a Whole Lot Better Than Nothing at All," a poor one for her to close with, and two English songs—"Father Brings Home Something Every Day," which is more on Vesta Victoria's line, and "If the Wind Had Blown the Other Way," a bit risque, but quite an amusing song. Miss Ainsley might possibly do better with character songs of the lighter variety; not broad comedy material of the grotesque type, but character songs such as Irene Franklin renders. With proper rehearsing and accompaniment she could in all likelihood succeed admirably in this field. She has much unction and a latent talent that is apparent, though as yet undeveloped sufficiently to bring her up to the headline position in the larger theatres.

Jack Driscoll (Fourteenth Street) featured "To the End of the World with You," and "Oh, You Girl." The former scored a big hit, but the latter, one of Andrew Mack's compositions, did not quite satisfy the audience. The slides were fair.

Norris and Wiley (Fourteenth Street) scored a big hit with "I'm Not the Man." It gives the audience a good legitimate chance to get in on the chorus, and they took full advantage of it. Their other numbers were "The Girl Down Home," "That Lovin' Rag," and "When the Band Plays Dixie."

The Three Gibsons (Fourteenth Street) have greatly improved their female impersonations, and, although they are far from being artistic representations, as yet, the act made the hit of the bill. Their songs are "Flirty Eyes," a poor imitation of "Beautiful Eyes"; "Smarty," "Come Over on My Veranda," and "Will You Love Me All the Time?"

Chase and Jones, a team of clever colored comedians, were one of the hits at the Dewey last week, principally through their unique rendition of "That Was Me" and "By the Light of the Same Old Moon." The former song is exceptionally good.

Lundy and Wilde endeavored last week at the Dewey to make a success of a conversational act which included some fairly good dialogue and songs. Their work is crude and experience will undoubtedly smooth over the rough edges. "Go Easy, Mabel," "Let's Get the Umpire's Goat," and "Honor, Bright, I Loves You, Pal," were the songs used, but did not score the hit they should have.

"Grandma" was the song hit of W. J. Hall's act at the Dewey last week.

AGENTS AND PRODUCERS

ARMSTRONG, JAS. J. 1416 Broadway, New York
BENNETT, A. MILO Madelon and Dearborn Chicago, Ware Exchange
BENTHAM, M. S. Long Acre Bldg., N. Y.
BUCKNER Room 710, 1139 Broadway, New York
GALLAGER, ED. 1440 Broadway, N. Y. Booking Vaudeville Everywhere
GUS. EDWARD'S ENTERPRISES 1512 Broadway New York
GRAY, THOS. J. Long Acre Bldg., N. Y
GORDON & SOLOMON Suite 403-5, Gaiety Theatre Broadway and 46th St.
HART, JOSEPH New York Theatre Bldg., New York
HOMANS, GEO. 1133 Broadway, New York
KELLER, EDW. S. Long Acre Bldg., N. Y.
LASKY, JESSE L. Hudson Theatre, New York
LEO, JOSEPH J. Dewey Theatre, 130 E. 14th St., N.Y.
LOVENBERG, CHAS. Keith's Theatre, Providence, R.I
MARINELLI (Ltd.,) H. B. Long Acre Bldg., N. Y
NOLAN & MAGUIRE Room 937, 1402 Broadway, New York
MASON, JACK (Producer) Hotel Flanders, N. Y.
WEBER & ALLEN 1431 Broadway, New York
WESLEY & PINCUS 1416 Broadway, New York

BYRON and LANGDON
V. C. C. IN VAUDEVILLE

CARSON and WILLARD
The Dutch in Egypt
V. C. C. Orpheum Circuit

UNA CLAYTON
VAUDEVILLE ACTS
213 W. 81st Street, N. Y.

Frank Coombs & Muriel Stone
The Last of the Troupe
V. C. C. May 17—Seattle, 3 weeks.

WILLIAM DILLON
The Man of 1000 Songs
V. C. C.

ED GRAY
V. C. C. "THE TALL TALE TELLER"

John Hyams & Leila McIntyre
A New Success,
V. C. C. THE QUAKERESS

KELLER MACK
V. C. C. "The Superstitious Man"

CHAS. F. SEMON
V. C. C. "THE NARROW FELLER"

HOWARD TRUESDELL
AND COMPANY
V. C. C. En Route in Vaudeville.

WARD and CURRAN
V. C. C. "THE TERRIBLE JUDGE"

CLARENCE WILBUR
AND HIS TEN FUNNY FOLKS
V. C. C. Per. address, Hotel Albany

NEW VAUDEVILLE THEATRES.

Houses Being Erected in Many Sections of the Country—One in Washington, D. C.

New theatre plans are announced from all parts of the country. The most important of these this week is from Washington, D. C., where B. P. Chase, proprietor of Chase's Theatre on Pennsylvania Avenue, has purchased a plot of land at the corner of Pennsylvania Avenue and 13½ Street, where he will erect another vaudeville house on the ground. The news was gleaned through a hearing before a commission of the district on the condemning of land, when Mr. Chase was a witness and is reported to have testified that he would build on the ground stipulated. Mr. Chase loses the lease of his present theatre through these condemnation proceedings, as the District Building will be erected on the ground occupied partly by Chase's Theatre. The lease of the old house does not expire until 1914.

Ground is being broken at La Crosse, Wis., for a new $70,000 theatre building. It is being erected by local people and has been leased to the Majestic Theatre Company, of La Crosse. It will be a strictly vaudeville house, under the direct management of Frank Koppelberger, now manager of the Bijou, and will have a seating capacity of about nine hundred. It will be on the Sullivan-Considine Circuit and will be the best equipped vaudeville house in the State outside of Milwaukee. It will open about Sept. 15.

The Columbia, in Bloomington, Ill., which has been running as a 10 cent motion picture house since its opening about a year ago, and which recently closed on account of poor business, is being equipped with a stage and will be opened as a vaudeville house.

The Syracuse Rapid Transit Railway Company will open their Valley Theatre, located at Onondaga Valley, Syracuse, N. Y., controlled by the above company, on June 21, playing high class vaudeville, booked through the United Booking Offices.

Omar G. Murray, lessee and manager of the New Phillips Vaudeville Theatre, Richmond, Ind., has started the construction of a new vaudeville theatre to be located opposite the Westcott Hotel on Main Street. The cost will be $60,000. It will be known as the Murray Theatre and will be devoted to vaudeville. The seating capacity will be about 850. There will be three floors. The first will be for offices and the theatre. The second for offices and the third will be made for flats. Mr. Murray is also interested in a new theatre at Portsmouth, O., which is to cost $30,000. This theatre is being built in partnership with Gus Sun, who is his partner in the vaudeville business. The Phillips Theatre will be used for one night stands and stock companies. Mr. Murray states that he expects to give Richmond a good line of shows.

The Market Street Skating Rink at Winchester, Va., is being transformed into a theatre, to be known as the Lyric. Messrs. Henry Brothers, the managers, have joined the Empire Circuit, which is being operated in the Cumberland Valley. Three vaudeville acts, motion pictures and illustrated songs will be used each night, with twice a week change in the vaudeville. Seating capacity of the new Lyric is to be 600 or 700. Business at the smaller houses here has fallen off some on account of the opening of the larger places.

WITHDRAWS FROM U. B. O.

The Brotherhood Vaudeville Circuit, which is controlled by Charles P. Gilmore, of Oswego, N. Y., has withdrawn from the United Booking Offices and will operate independently hereafter.

THE AMERICAN ARTIST ABROAD.

MAUDE CASWELL RELATES EXPERIENCES DURING SIX YEARS OF FOREIGN VAUDEVILLE.

Differences in Customs and Conduct of Music Halls and Circuses in Various Countries of Europe and Africa—Discomforts in Travel—Advises Americans to Save Money Here and Visit Abroad as Tourists.

"'It's a grand old flag, a high flying rag,' we Americans passengers sang as we steamed by Fort Gibraltar on our way to the dock, with Old Glory waving a welcome home. For I am Yankee down my cheeks I could not help it. Six years of travel in other lands without ever having set foot on American soil had not hardened me. I found myself almost in hysterics, so to speak, but was I at the view of the old familiar scenes.

"The boulevards of Paris, the carnival of Nice, the bullights of Spain, the Swiss mountains and lakes, the ski shoes of Norway, the rickashas of Durban, the camel rides out to the pyramids of Egypt, the mines of Johannesburg, the coffee plantations of Brazil, Trafalgar Square, and the droshkys of Russia all seemed to me now as time wasted. I thought I would never get through the customs and, once in the street, I seemed to fairly walk on air. Everything here seems so much better than anywhere else. I seemed to breathe another and more invigorating air, everything tastes better, every one looks better dressed, and, as for the city itself, well, it is just good for sore eyes.

"Imagine my going away for six months only and remaining six years, when all of this was here for me to come back to, and I hate to think of returning to European bookings I have in the Fall. When I think of the generally bad dressing-rooms of the French variety houses, the two shows a night in the provincial towns of England, the Liebe Herr Direktor 'con.' system of Germany, and last, but not least, the uncomfortable traveling in Spain, and compare it all with the conditions over here, I really must wonder that so many of us American performers work in foreign lands. I believe that, like myself, most of them do it more for the sake of gratifying their desire to see the countries and their sights than for any other reason. Well, my advice to those who may be in that frame of mind is to save their money over here and invest in a Cook's round the world ticket and have it over with in six months or so, as outside of London or Paris one is, from an American view, only camping out. Speaking of Paris leads me to mention that I do, no doubt, hold the record of the American vaudevillians in having played forty-four engagements in twenty-six different music halls and circuses there, in which, counting the holiday and Sunday matinees, I can say I gave 900 performances, embracing 24 months in all, during my stay on the Continent, which were spent in actual engagement in the gay city.

"I have played again and again the provincial towns of France, but cannot recommend them to the performer of to-day who may carry with his act any amount of stage properties or scenery. The stages are small and poorly arranged to make any up-to-date setting, and the excess baggage charges and railway journeys are so expensive that, coupled with the broken time one has to accept in touring the country, one cannot make much profit on the engagements. Spain is the same long jump in bad railway trains and heavy excess baggage charges. Italy is impossible for any one carrying an act requiring any stage room, as there are but a couple of even fair sized stages where variety is presented in the whole country, and the salaries are ridiculously low and often uncertain.

"Scandinavia, Holland and Belgium offer but little inducement. Holland has a couple of first-class houses, which, if booked toward the end of Spring, leave one a chance to make a couple of months more work playing the provincial towns, 'kermisses,' or fairs, which pay exceedingly well.

"Russia was, some few seasons ago, a great Summer Mecca of the profession, but owing to the overproduction of German acts recent years has been spoiled by their going in without bookings so that at present engagements are of much shorter duration and salaries low.

"Germany and Austria have also changed for the worse for the average act, as nothing but a boomed or freak attraction can get a large salary, and there are many theatres which formerly gave month contracts which now give but fifteen days.

"South African and South American engagements are great, as the act, once on the boat, has no trouble or expense connected with the voyage either down or back, and the managers exert themselves in every way possible to make themselves and their theatres agreeable.

"On the Continent it is a great advantage to have an act that will go well in a circus as on the stage and some of my best engagements and most successful work were with them and really I like them. There is but one ring and the audiences are in most cases more family like than the music hall ones; hence an act of merit is always well received. As to the comfort of the performer, he is usually better off thar in most theatres, as the circuses are installed in magnificent buildings and well equipped with large up-to-date dressing-rooms, whereas some of the well-known variety theatres are shamefully deficient in that respect. The Alcazar, Marseilles, for instance; no doubt some of you readers who have been there will again 'get' that sweet odor which strikes one on entering the stage door.

"When I first arrived in France the way my name was mis-spelled in the billing was funny. No matter how carefully I wrote it out, they invariably got it wrong, and I have now in my scrap book over a dozen mis-spellings of Caswell. One manager went the limit in the billing line. I had with me some lithographs that were gotten out by the Clark Brothers' Royal Burlesquers, which I sent on to the theatre in advance. On entering the town I found the following on the bills:

"'Clarks Brothers' Royal Burlesquers, par (by) Miss Maude Caswell.'

"Some insisted on billing me as Miss Maude, and most all addressed me so in conversation. They make awfully hard work of trying to say Caswell. However, I must say that for real good fellowship and courteous treatment Monsieur le Directeur in France is far ahead of Herr Direktor in Germany, and this country is to me the best of all over there, and next to America I like it better than anywhere else I have been.

"The French are very quick witted and have a keen sense of humor in their ordinary every day life. A few words I had with the director of the Casino at Besancon I have always remembered. The stage was rather poorly lighted, as most over there are in comparison to our theatres here, and it bothered me considerably in going through my barred jumping. When I had finished my turn the director came back and complimented me warmly on my work, and I, who had bumped my shins during the act, remarked to him rather sharply that he should be ashamed of the poor light on the stage. 'Ah, Mees Maude,' he replied, remembering my finishing trick, a blindfold jump, 'you don't need any light, because you jump with your eyes blindfolded. It's all the same to you.' Even to the present day I have not been able to think of any proper answer to his remark."

TORN BY LEOPARDS.

Effie Fay, a young woman leopard trainer, was badly mangled by four of her "pets" on the evening of May 26, at Chillicothe, Ohio. She apparently lost control of the beasts, who drove her into a corner of the cage and badly clawed her before employees of the show she was with came to her rescue. She is reported to be seriously injured.

ELTINGE SIGNS FOR NEXT SEASON.

William Morris has signed Julian Eltinge for thirty weeks beginning next September. Mr. Eltinge will play a four weeks' engagement in each of the large houses, using two acts, one for two weeks and the other for the last two weeks. His material includes many new characters, dresses and exclusive songs which he will use in his entertainment.

"THAT" QUARTETTE SPLITS.

It was reported last week that "That" Quartette had split up. Audrey Pringle has formed a partnership with George Whiting. George Jones has joined hands with George Dealey, late of Rogers and Dealey, while Harry Sylvester and William Redmond have made no plans as yet.

BILL AT VICTORIA ROOF.

The opening bill at the Victoria Roof Garden last night, May 31, included Heloise Titcomb, Princess Rajah, the Great Lester, Exposition Four, Charles Abearn Troupe of Cyclists, De Haven and Sidney, Hoey and Lee, Hastings and Wilson, and Rice and Prevost.

NEW SULLIVAN AND CONSIDINE THEATRES.

News reached THE MIRROR last week that Sullivan and Considine have secured the Orpheum and the Lulu theatres in Butte, Mont.

VINCENT WALSH AT AMERICAN.

Vincent Walsh has been acting as assistant manager of the American Music Hall for the past three weeks, working under Mr. Rogers' direction.

CHANGES IN SMALLER CIRCUITS.

NEW AGENCY AND COMBINATIONS FORMED DURING THE PAST WEEK EFFECT IMPORTANT CHANGES IN THE SITUATION.

Joe Wood, Inc., Moves Into the Long Acre Building as Manager of the "Metropolitan" Vaudeville Exchange—Pat Casey Is the President—New Combination of Time Reported Between Feiber and Shea, M. R. Sheady, and Quigley, of Boston—Wood Holding Former Offices.

One of the biggest shifts upon the vaudeville map occurred last week, affecting actor, agent and manager most vitally. The changes related principally to the so-called "small" time, but in its far-reaching influence it may affect the larger houses and circuits and it is possible that it may have a very deep effect upon the United Booking Offices.

The first of the big moves was the removal of Joe Wood from the Sheridan Building to the Long Acre Building, where he has taken over the management of the Metropolitan Vaudeville Exchange, a new agency, with Pat Casey as its president. It is stated on some sides that the Joe Wood Agency is no more, nevertheless he is still retaining his offices in the Sheridan Building, and holds to his own name in great letters upon the windows, although it is whispered about that he has been urged to keep this out of prominence and place the "U. B. O." lettering in the limelight. It is also said that the has refused to do this. One of the first rumors to spread was that Mr. Wood and his houses and enterprises would be immediately swallowed up if he should enter into any arrangements with the big combination in the Long Acre Building, and it was said that he might even lose his grip on vaudeville affairs entirely. Since he has made the move, however, many agents and managers seem to think that Mr. Wood is in to stay, and that in time he may grow quite as big and powerful as the "mountain."

This new Metropolitan, it is said, has already about fifty weeks of small time, about thirty weeks coming through the United. The theatres of the Brotherhood Circuit, which Charles E. Gilmore brought into the combination not long ago, have been turned over to the new concern.

Pat Casey was formerly associated with the Joe Wood Agency, but a disagreement arose regarding the booking of the Gilmore Theatre at Springfield, Mass., and Mr. Casey stepped out of the concern after a two weeks' stay as a partner.

It is said that the object of Casey in joining hands with Wood was not alone to secure more time for acts, but to secure more of the smaller acts. Wood, however, has always adopted a clever scheme to hold the acts he wished to retain for his circuit and this was by booking them around his houses, so that when they were through with his time they landed in New York and not out West or East or in any other direction where another agent could seize them.

Another combination of equal importance is that which, it is stated, has been made between Feiber, Shea and Coutant, M. R. Sheady, Frank Keeney, J. B. Morris and possibly, John Quigley, of Boston. Feiber, Shea and Coutant, it will be recalled, are out of the United, and Sheady is no longer connected with them. Acts booking down East would be passed along from the Bijou Circuit (F., S. and C.) in New Jersey, Keeney in Greater New York and in Connecticut, and Sheady in Connecticut and Massachusetts, and, finally, Quigley in Boston. In all, it is said, they can give a season's work of nearly forty weeks. Many of the smaller agents are working in conjunction with this new combination, and their support is important. George Byrne, in the Sheridan Building, will do the booking for them, it is said.

If Wilmer and Vincent and S. Z. Poli should alter their policy and put their houses into the motion picture business, as has been rumored, it would throw a lot of this territory into the hands of this independent combination. Hence the importance of this movement to the performer and agent.

AMONG AGENTS AND PRODUCERS.

Mason, Mercs company are rehearsing a new act entitled, His Chum's Sister. It is laid along farcical lines and something new in college acts. Thomas J. Gray is the author.

The Richmond company has been established with headquarters in the Long Acre Building for the promotion of large scenic, musical comedy and dramatic acts. Dorothy Richmond, who produced many acts on the United time the last two seasons, is at the head of it.

Love by Wireless is the name of a new sketch produced for the first time as an extra attraction at the American Music Hall Friday afternoon, May 28. It is a dramatization of Robert Chambers' recently published magazine story, "Sybilla." Cora Beach Turner and William Stuart, principals in the cast of three men and two women. A complete scenic production and new and novel "wireless" electrical effects added much to the success of the first presentation, it is reported.

Beatrice McKenzie and Walter Shannon produced for the first time at Young's Pier, Atlantic City, a new act by James Horan, called More Ways Than One, and, it is reported, scored a big hit. The act is said to be both original in plot and in treatment. Walter Shannon as a young singer registered many laughs and encores. Beatrice McKenzie showed something new in a Carmen character and costume.

Eardley Howard will produce Robert Stodart's The Fight in the Lighthouse soon in England.

The Girl from Sherry's is the title of a new sketch by Annie O'Grady, which was produced by the author at Kansas City, Kan., on May 21. Miss O'Grady played the leading role. Her support included Verney Ellsworth, Thomas Reagan, Agnes Franey, and Frank Ellsworth. The first performance was given for the benefit of a local church.

JOSEPH HART'S PRODUCTIONS.

Mr. Hart has completed arrangements to send The Futurity Winner to Japan next season.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adair, Art—Crystal, N. Platte, Neb.
Adelaide—Orph., Portland, Ore.
Adelman, Joseph—Moscow, Russia, June 1-July 31.
Adler, Flo—Orph., Oakland, Cal.
Abearn, Chas., Troupe—Hammerstein's, N. Y. C.
Alba, Marie—Luna Park, Akron, O.
Alexander and Scott—Coliseum, London, May 31-5, Empire, Birmingham, 7-12, Empire, Bradford, 14-19, Empire, Hull, 21-26.
Ali Hassen, Ben—Hammerstein's, N. Y. C.
Allen, Frederick—Orph., Oakland, Cal.
Alvo and Copeland—Forest Park, St. Louis.
Amatis Sisters—Orph., Los Angeles, Cal.
American Newsboys' Quartette—Chester Park, Cinti.
Appleby, E. J.—Elks' Park, N. Tonawanda, N.Y.
Appelle, Charlotte—Maj., Chgo.
Arminta and Burke—Sans Souci Park, Wilkes-Barre, Pa.
Armstrong and Clark—Orph., Portland, Ore.
Arnoldo, Charles—Star, Milwaukee, Wis.
Bander, La Velle, Trio—Orph., 'Frisco.
Banks, Brazeale, Duo—Grand, Indianapolis, Ind., Maj., Chgo., 7-12.
Barnes, Freeman, and Ora Lee Charlottetown, N. S., Canada, Moncton 7-12.
Barnes and Edwinas—Airdome, Hot Springs, Ark.
Barnes and Levina—Academy, Charleston, S. C., Savannah, Savannah, Ga., 7-12.
Barnes, Mac M., and Louise Reming Washington, Spokane, Wash., May 31-12.
Barrow and Milo—Princess, Houston, Tex.
Barry and Wolford—Orph., Bklyn., Alhambra, N. Y. C., 7-12.
Barry, Mr. and Mrs. Jimmie—Keith's, Phila.
Beauvais, Maridor—White City, New Orleans, La.
Beeson, Lulu, Trio—Orph., Oakland, Cal.
Bell, Chas. H.—Pantage's, Seattle, Wash.
Bellclaire Bros.—Shea's, Buffalo, N. Y.
Berliner, Vera—Orph., Seattle, Wash.
Berry and Berry—West End Park, New Orleans, La., May 31-12.
Beverly and West—Family, St. Marys, Pa., May 31-2, Avenue, Du Bois, 3-5.
Bimm, Bomm, B-r-r-r—K. and P. 5th Ave., N. Y. C.
Black, Violet—Maj., Chgo., Temple, Detroit, Mich., 7-12.
Blessings, The—Ramona Park, Grand Rapids, Mich.
Boises, The—Dreamland, Coney Island.
Boulden and Quinn—Savannah, Savannah, Ga.
Bowen Bros.—Pantage's, Stockton, Cal.
Bowers, Walters and Crooker—K. and P. 5th Ave., N. Y. C.
Bristol's Ponies—Colonial, Richmond, Va.
Brockman and Slater—Star, Seattle, Wash.
Buch Bros.—Pantage's, Spokane, Wash.
Buckley's Dogs—Empire, Calgary, Can.
Burbank, Maude—Ontario Beach, Rochester, N. Y.
Burgomaster's Dream—Grand, Victoria, B. C., Grand, Vancouver, 7-12.
Bush and Peyser— Grand, Syracuse, N. Y.
Button, John and Lottie—Bijou, Lorain, O.
Butler and Bassett—Grand, Pittsburgh.
Byrne, Golsen, Players—Airdome, Waco, Tex.
Kollins and Klifton—Family, Butte, Mont.
Kramer, Bruno, Trio—Pantages', Oakland, Cal.
Kratons, The—Empire, Hull, Eng., May 31-5, Empire, Birmingham, 7-12, Empire, Liverpool, 14-19, Empire, Glasgow, Scot., 21-26.
Kurtis, Busse—Pantages', Seattle, Wash.
La Bell Troupe—Altro Park, Albany, N. Y.
La Loie, Helene—Grand, Vancouver, B. C., Grand, Tacoma, Wash., 7-12.
La Mothe Trio—Maj., Little Rock, Ark.
La Vails, The—Hippo., Darlington, Eng., May 31-5, Alcazar d'Ete, Paris, France, 7-July 3.
Laurant, Marie—Orph., Mansfield, O.
Le Clair, Harry—National, 'Frisco, Bell, Oakland, 7-12.
Le Dent, Frank—Orph., Portland, Ore., Orph., Salt Lake City, U., 7-12.
Leick, John S., and Mabel Keith—Forest Park, St. Louis.
Leightons, Three—Orph., Spokane, Wash.
Leonard, Eddie—Shea's, Buffalo, N. Y.
Leonard, Gus—Maj., Ft. Worth, Tex.
Leslie, Bert—Keith's, Boston, Mass.
Lewis and Harr—Coney Island, Cinti.
Lucas, Mr. and Mrs. Ed.—Pantage's, Sacramento, Cal.
Luce and Luce—Orph., Harrisburg, Pa.
Mario Trio—East End Park, Memphis, Tenn.
Martinette and Sylvester—Marigny, Paris, France, June 1-July 10.
Maxim's Models—White City, Chgo.
Mazus and Mazett—Orph., Portland, Ore.
McAvoy, Dick and Alice—Empire, Hoboken, N. J.
McConnell and Simpson—Orph., Bklyn., Proctor's, Newark, N. J., 7-12.
McDonald Bros.—Orph., Tiffin, O.
McDowell, John and Alice—Auditorium, Cinti.
McKay and Cantwell—Alhambra, N. Y. C., Keith's, Boston, 7-12.
Melnotte Twins and Clay Smith—Orph., Los Angeles, Cal., May 31-12.
Milliman Trio—Shea's, Toronto, Can.
Milton, Lola—Arcade, Minot, N. D.
Monets Five—Bell, Oakland, Cal.
Morgan and Chester—Lyric, Chattanooga, Tenn.
Mortimer, Lillian—Orph., Los Angeles, Cal.
Mortlock, Alice—Maj., Dallas, Tex., Maj., Houston, 7-12.
Motogirl—Empire, Hull, Eng., 7-12, Coliseum, London, 14-19, Empire, Shepherd's Bush, 21-26.
Mulligan, May—Gaiety, Indianapolis, Ind.
Murray, Elizabeth—Orph., Portland, Ore.
Murray Sisters—Colonial, N. Y. C. 7-12.
Neff and Starr—Maj., Ft. Worth, Tex.
Nevitt and Faust—Island Park, Sunbury, Pa.
Niblo's Birds—Empire, Middlebrough, Eng., 7-12, Winter Gardens, New Brighton, 14-19, Royal, Dublin, Ire., 21-26.
Nichols and Smith—Grand, Augusta, Ga.
Niemeyer, Joe—Maj., Houston, Tex.
Nobles, Milton and Doille—Oakford Park, Greensburg, Pa.
Normans, Juggling—Orph., Oakland, Cal.
Olivers, Three—Lake Park, Canton, O.
O'Neill Trio—Cook's, Rochester, N. Y.
Onri, Allthorpe—Colonial, Richmond, Va.
Orpheus Comedy Four—Wigwam, 'Frisco.
Parker and Palmer—Grand, Augusta, Ga.
Pauline—Colonial, N. Y. C.
Poiriers, The—Maj., Galveston, Tex.
Primrose Quartette—Ingersoll Park, Des Moines, Ia.
Rae and Brasche—Bijou, Minneapolis, Minn.
Rajah, Princess—Hammerstein's, N. Y. C.
Ramsey Sisters—Washington, Spokane, Wash.
Reed and Earl—Princess, Columbus, O.
Reddell, May—Forest Park, St. Louis.
Reynolds and Donegan—Coliseum, London, Eng., May 31-July 17.
Rice and Prevost—Hammerstein's, N. Y. C.
Richards and Grover—Bell, Oakland, Cal.
Ritter, Max, and Grace Foster—Ilford, Eng., May 31-5, Glasgow, Scot., 7-12, Oldham, Eng., 14-19, Argyle 21-26, Tivoli, London, 28-July 3.
Riva, Larsen Troupe—Fairmount Park, Phila.
Roberts and Fulton—Grand, Montgomery, Ala.
Roberts, Hayes and Roberts—Pantage's, Spokane, Wash.
Robinson, Grace—Elite, Davenport, Ia.
Robisch and Childress—Coney Island, Cinti., Lakeside Park, Dayton, 7-12.
Rockway and Conway—Forest Park, St. Louis.
Rogers, Will—Orph., Denver, Col.
ROLFE'S COLONIAL SEPTETTE—Bradford, Eng., May 31-5.
Rolfe's Fun in a Boarding House—Orph., Bklyn.
Rolfe's Ten Dark Knights—Hippo., Manchester, Eng., May 31-5.
Romanoffs, The—Bijou, Knoxville, Tenn.
Rosards, The—Crystal, Anderson, Ind.
Rowley, Sam—Bijou, Minot, N. D.
Russell, Bijou—Hippo., Hamilton, Scot., May 31-5, Kings, Southsea, Eng., 7-12, Hippo., Birmingham, 14-19, Hippo., Nottingham, 21-26.
Russell, Tenie, Milford—Congress, Portland, Me.
Ryan and White—Shea's, Buffalo, N. Y.
Samson, Arthur Doc—Family, Braddock, Pa.

(Continued on page 16.)

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Carew and Van Epps—Washington, Spokane, Wash.
Caston, Dave—Bijou, Knoxville, Tenn.
Chameroys, The—Academy, Charleston, S. C.
Chester and Grace—Maj., Houston, Tex.
Chinko—Maj., Chgo.
Chip, Sam, and Mary Marble—Maj., Chgo.
Cleopatra Dance—Orph., Oakland, Cal., Orph., Los Angeles, 7-12.
Clermont, Jean—Casino Park, Akron, O.
Cliff, Laddie—Orph., Spokane, Wash.
Clifford and Hall—Alhambra, N. Y. C.
Clipper Comedy Quartette—East End Park, Memphis, Tenn.
Closes, Three—Orph., Canton, O.
Cogan and Bancroft—Bijou, Winnipeg, Can.
Conroy and Le Maire—Orph., Minneapolis, Minn., Maj., Milwaukee, Wis., 7-12.
Cooper, Jeanette—Thalia, 'Frisco.
Corcoran and Dixon—Cascade Park, Newcastle, Pa.
Cossar, Mr. and Mrs. John H.—Maj., Little Rock, Ark.
Crawford, Pat—Walnut St., Cinti.
CRESSY, WILL M., AND BLANCHE DAYNE—Concord, N. H.
Crossman Trio—Liberty, Pittsburgh.
Cumings, Grace—West End Park, New Orleans, La.
Cunningham and Marion—Celoron Park, Jamestown, N. Y.
Curran and Milton—Grand, Pittsburgh.
D'Arc's Marionettes—Bolton Eng., May 31-5, Liverpool, 14-19, Middlesboro, 21-26.
Dale, Dottie—Silver, Waterville, Me.
Dale and Boyle—Farm, Toledo, O.
Daly's Country Choir—Hippo., Sheffield, Eng.
Davis, Josephine—K. and P. 5th Ave., N. Y. C.
De Faye Sisters—East End Park, Memphis, Tenn.
De Haven, Carter—Ingersoll Park, Des Moines, Ia.
De Hollis and Valora—Orph., 'Frisco.
De Onzo Bros.—Empire, Edinburgh, Scot., May 31-5, Empire, Glasgow, 7-12, Blackpool, Eng., 14-19.
De Trickey, Coy—Maj., Dallas, Tex.
De Voy and Dayton Sisters—Maj., Little Rock, Ark.
Delzaras, Great—Varieties, Terre Haute, Ind.
Desmond, Bob, Trio—Lexington, Ky.
Dickinson, Rube—Columbia, Bklyn.
Dierickx Bros.—West End Park, Memphis, Tenn.
Dolores, Angela—Orph., Los Angeles, Cal.
Donovan and Arnold—Fairview Park, Dayton, O.
D'Or, Jake, and Bro.—Varieties, Terre Haute, Ind.
Drew, Lowell B.—Bijou, Lansing, Mich.
Dugan, Tom J.—Queen's, San Diego, Cal.
Dumitrescu, Wittu, Troupe—Star, Seattle, Wash.
Dunbar's Circus—Dominion, Winnipeg, Can.
Dunmore, Eveleen—Bijou, Jackson, Mich.
Eastman and Melville—Keith's, Providence, R. I.
Edwards Kountry Kids—Maj., Milwaukee, Wis.
Ehrendall Bros. and Dutton—Temple, Ft. Wayne, Ind.
El Barto—Bell, Oakland, Cal.
Elite Musical Four—National, 'Frisco.
Emery, Edwin T.—Orph., 'Frisco, May 31-26.
Emmett, Grace—Colonial, N. Y. C., Hammerstein's 7-12.
Empire Comedy Four—Shea's, Toronto, Can.
Engelbreth, Geo. W.—Coney Island, Cinti.
English Belles—Maj., Sioux Falls, S. D.
Evans and Lloyd—Orph., Spokane, Wash.
Evers, Geo.—Bijou, La Crosse, Wis., Unique, Des Moines, Ia., 7-12.
Exposition Four—Hammerstein's, N. Y. C.
Fanton, Joe—Wigwam, 'Frisco.
Fay, Kitty—Crawfordsville, Ind., Zanesville, O., 7-12.
FIELDS, W. C.—Coliseum, London, May 24—indefinite.
Finneys, The—White City, Chgo.
Flemen, William—Maj., Little Rock, Ark.
Flower, Dick J.—Keith's, Boston.
Flynn, Earl—Sans Souci Park, Tampa, Fla.
Fogerty, Frank—Orph., Denver, Colo.
Force and Williams—Wonderland, Wichita, Kan.
Fortune Bros.—Earl, Pueblo, Col.
Fougere and Emerson—Bijou, Atlanta, Ga.
Fox and Evans—O. H., Champaign, Ill., Forest Park, Chgo., 7-12.
Franus, The—Pantage's, Victoria, B. C.
Frederick, Helena—Orph., Butte, Mont., 7-12.
Freeman, Maurice—Temple, Detroit, Mich.
Gallimore, Arthur—Palace, Dundee, Scotland, 7-12, Pavilion, Glasgow, 14-19, Palace, Belfast, 21-26, Lyric, Liverpool, 28-July 3.
Gardner and Revere—Fontaine Ferry, Louisville, Ky.
Gaylor and Grif—Crescent, Revere Beach, Mass., Wonderland, Revere Beach, 7-12.
Gillingwater, Claude—Orph., 'Frisco, May 24-12.
Gilroy, Haynes and Montgomery—Maj., Ann Arbor, Mich.
Goforth and Doyle—Orph., Portsmouth, Va., Colonial, Norfolk, 7-12.
Gossans, Bobby—Bijou, Watertown, N. Y.
Granville and Rogers—Lyric, Terre Haute, Ind.
Granville, V. L.—Queen's, San Diego, Cal.
Gregory, Frank L.—Tivoli, Copenhagen, Denmark, 1-30.
Grimes, Tom and Gertie—Bijou, Charleston, S. C.
Hamlin and Lyle—Orph., Oil City, Pa., Family, Kane, 7-12.
Hamlins, The—Maj., Milwaukee.
Hanson, Harry L.—Grand, Augusta, Ga.
Hardman, Joe—Maj., Galveston, Tex.
Harrington, Alfred—Empire, Hoboken, N. J.
Haskell, Loney—Orph., Butte, Mont., Orph., Seattle, Wash., 7-12.
Hasse and Merietta—Bell, Oakland, Cal.
Hastings and Wilson—Hammerstein's, N. Y. C.
Havelocks, The—Forest Park, St. Louis, Mo.
Hawkins, Jack—Pantages', Seattle, Wash.
Hayes, Brent—Alhambra, Paris, France, Maj., 24-31, Alhambra, Brussels, Belgium, 1-14, Bedford, London, 21-26.
Hayward, Harry—Maj., Houston, Tex., Maj., Galveston, 7-12.
Hazzard, Lynne and Bonnie—Family, Helena, Mont.
Hefron, Tom—Lyric, Chattanooga, Tenn.
Hill and Whitaker—Empire, Sheffield, Eng., May 31-5, Empire, Hull, 7-12, Empire, Bradford, 21-26, Palace, Blackpool, 28-July 3.
Hines and Remington—Bijou, Pittsburgh.
Hodges and Launchmere—Crystal, St. Joseph, Mo.
Hodges and Darrell—Maj., Galveston, Tex.
Hoey and Lee—Hammerstein's, N. Y. C.
Holman, Harry—Vaudeville, St. Johns, N. B., Acker's, Bangor, Me., 7-12.
Holmen Bros.—Paxtang Park, Harrisburg, Pa.
Holt, Edwin—Alhambra, N. Y. C.
Howell and Webster—Bijou, Atlanta, Ga.
Howison, Chas.—Bijou, Knoxville, Tenn.
Hugo, Great—Maj., Houston, Tex.
Hughes Musical Trio—Forest Park, St. Louis.
Ingrams, Two—Bijou, Superior, Wis.
James and James—Orph., Zanesville, O.
Jennings and Renfrew—Keith's, Boston.
Johnson and Wells—Orph., 'Frisco.
Jordan and Frank—Bangor, Me.
Jordon, Brauneck and Chulita—Celoron Park, Jamestown, N. Y.
Kaufman, Minnie—Maj., Chgo.
Keane, J. Warren—Bijou, Kenora, Can.
Keatons, Three—Lake Michigan Park, Muskegon, Mich.
Keeley and Parks—Orph., Lima, O.
Kellam, Lee J.—Lyric, Perry, Ia., Lyric, Des Moines, 7-12.
Kelly, Walter C.—Palace, London, Eng., May 24-July 17.
Kenney, McGahan and Platt—Forest Park, St. Louis.
King, Al.—Poli's, Bridgeport, Conn.
Kirk, Arthur H.—Bijou, Virginia, Minn.
Knight Bros. and Sawtelle—Orph., Los Angeles, Cal., Kolcht, Harlan—Grand, Pittsburgh, Temple, Detroit, Mich., 7-12.
Kohl, Gus and Marion—Phillips, Richmond, Ind.

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REVIEWS OF NEW FILMS.

NEARLY ALL LICENSED PRODUCERS RELEASE STRONG FILM SUBJECTS.

Nothing Sensational During the Week, but Nearly All of a High Average—Edison Offers a Realistic Battle Picture—Both Biograph Releases Excellent — Essanay, Vitagraph, Gaumont, Pathe, and Selig Score with Good Subjects—A Notable Independent Issue from the Great Northern Company.

Two Memories (Biograph, May 24).—A very strong situation at the close lifts the character of this film from mediocrity to excellence. Two lovers quarrel and part. The girl becomes hardened by worldly associations, and the man confines himself to business so closely that in ten years he is a physical wreck, about to die. He writes the girl, asking her to come to him for a last interview. She scoffs at the request, but, bantered by her gay companions, takes them with her to her old lover's house where they find him dead. It is this scene, admirably acted, that makes the picture worth while. The girl, horrified and overcome by remorse, drives her gay companions from her and sinks down to mourn at the side of her dead.

Eloping With Aunty (Biograph, May 24).—Clever as this comedy is, it would be much improved if there were some logical excuse for keeping Aunty out of the way while the girl's lover, disguised to resemble the aunt, gets the girl out of the house and elopes with her. Aunty merely absents herself at convenient intervals, and the lover's success is due only to foolhardy good luck and not to ingenuity and foresight, as might easily have been managed by skill in constructing the plot. Papa objects to the lover, and is about to ship the girl off to Europe in charge of his maiden sister. The lover makes up to resemble Aunty, and does it amazingly well. While he is waiting in the parlor Aunty enters, and primps before a large looking-glass, as she supposes. But the looking-glass has just been broken and removed from the frame, behind which the disguised lover runs to hide when Aunty enters. He saves himself by following her movements, so that she thinks he is her reflection in the glass. The situation, though absurd, is very amusing.

Cured by Gymnastics (Pathe, May 24).—Lively comedy of the extravaganza French kind is seen in this picture and many of the situations are amusing. A tall female is ill and the doctor prescribes gymnastics. Her son-in-law has great sport in seeing that her exercises are of the most violent kind—wrestling, boxing and riding, in each of which she fares badly, but comes up smiling for the next ordeal.

A Bondsman's Fate (Pathe, May 24).—Sorrow and tragedy alternate with pursuits and chases in this film, but the acting is not good enough to make up for the depressing quality of the theme. The Bondsman, after striking his master for punishing a poor girl, tries to escape, but he is too melodramatic and theatrical when in front of the camera and the scenes lose effect. In the end he is captured and marched off to his fate.

Officer McCue (Lubin, May 24).—There is an attempt at telling a story of love and adventure in this picture, but nothing is brought about in a logical way. Everything simply happens. The policeman stops a very bad imitation of a runaway, raids a den of thieves single handed and rescues a girl from footpads. Then the girl marries him and there you are.

Mr. Inquisitive (Lubin, May 24).—As a comedy this picture is as aimless as the foregoing dramatic effort. Mr. Inquisitive "rubbers" at everybody he meets, without anything at all taking place to excite his curiosity. He is beaten up, chased and dragged off at the end of a rope tied to an automobile. In the last named situation he manages in a singularly bungling way to pull people off of their feet, causing pursuits that end in his capture. We trust he will not again be allowed at large.

Brothers in Arms (Edison, May 25).—There is quite an ambitious attempt made in this picture, the best the Edison Company has produced in a long time, to represent battle scenes during the Civil War, and it must be said they have a remarkable appearance of reality, much to be commended, but, unfortunately, for the most part, the spectator is left in ignorance as to what is going on. Cavalry, infantry and artillery dash back and forth. Couriers ride by and the smoke of battle is much in evidence, while a handful of Confederates is in hiding in a nearby grove. At length it occurs to somebody to drive the Confederates off, and this is done. Then a troop of soldiers on foot, but armed like cavalrymen, go gallantly to the support of a battery, victory is won, and the fighting is over. All this is to account for the wounding of two brothers in arms one a commissioned officer and the other non-commissioned. Twenty years after the officer is a judge and the other soldier is a vagrant with a wooden leg, for which he appears to have no legitimate use, as his own leg below the knee is conspicuously protruding. The two men know each other and the judge takes the vagrant to his home, where he recognizes the judge's wife as his sister of as an old sweetheart, we can't tell which. However, the picture is warmly applauded.

Cigarette Making (Vitagraph, May 25).—Excellent industrial views in a cigarette factory are shown in this film, which is very interesting and instructive.

Old Sweethearts of Mine (Vitagraph, May 25).—As a companion to the above, this film is a pleasing one, showing a man sitting in his easy chair, lazily smoking his cigarette, while he muses over his past sweethearts, who appear to him in skillfully managed visions.

The Blind Man of Jerusalem (Gaumont, May 25).—Impressively acted, admirably staged and telling a noble and powerful story of the time of Christ, this film must rank as one of the notable productions of the year. The blind man is imposed upon by his daughter and his servants, but he goes to Jesus, who is curing the lame, halt and blind and has his sight restored. At first he regrets that he again has the use of his eyes, since he is now shocked by the sight of his ungrateful dependents' actions and by seeing the Christ pass by, bearing the cross on the way to the crucifixion, but the sublime fortitude and forgiveness of Jesus so impresses him that he also forgives those who have sinned against him.

The Glories of Sunset (Gaumont, May 25).—A series of sunset and moonlight views in picturesque locations, partly managed by judicious tinting, make this film of considerable artistic merit.

A Profitable Marriage (Pathe, May 26).—The ending of this pleasing little comedy film brings more hearty laughter than any "comic" that has appeared in some time. A young man who is depending on the time honored uncle for his spending money, is told that if he will marry and settle down the uncle will give him $20 000. The bait is alluring, and the young man promptly finds a wife at a matrimonial agency, and collects the bonus. A year later the lady presents him with triplets, the babies being brought in to him one at a time to his consternation and the great enjoyment of the film spectators.

An Obliging Friend (Pathe, May 26).—Burlesque hypnotism furnishes whatever fun there is in this film. A Pathe comedian, whose acrobatic actions, somewhat tiresome, are familiar to spectators, plays the part of a young lover, whose courtship is not approved by the girl's father. The youth appeals to a hypnotist for help, and the two attend a party at the girl's house where the hypnotist puts everybody under the spell, except the two lovers. Then he elopes with the girl, leaving the first lover in the lurch and serving him right.

How Jones Paid His Debts (Urban, May 26).—The little comedy element in this film is too long drawn out, which is to be regretted since the acting is satisfactory and the photography excellent. Jones owes everybody and cannot pay. To escape his debts he posts a notice outside his door that he is dead, and when his creditors read the notice they are overcome with indignation at the ungentlemanly conduct of the supposedly defunct debtor.

Panther Hunting in Java (Urban, May 26).—These realistic views in Java showing the trapping of a panther give excellent satisfaction to spectators who enjoy travel and scenic pictures.

World's Largest Pigeon Farm (Essanay, May 26).—One is apt to doubt his senses when he sees this authentic picture of a pigeon farm. Thousands of birds are seen at close view, flying about and eating the grain which is being fed to them. The film is one of the most interesting of its kind ever produced.

Annie Laurie (Essanay, May 26).—Intelligently acted, in harmony with the lines of Annie Laurie, which are produced in the film between the various scenes, this pretty and poetic motion picture story is very interesting and strongly effective. Angus and Donald are in love with Annie Laurie, but Donald is preferred by the girl, who prevents them from quarreling and swears them to eternal friendship. Donald is imposed upon by the King's soldiers who get him to take the shilling and he is forced to enlist. Annie appeals to Angus who offers to go as substitute for Donald, but the offer is refused and Angus enlists anyhow, to be near his friend. In the wars the two comrades rescue the colors and Angus saves Donald's life, after which they return home covered with glory. Donald is embraced by the loving Annie, but poor Angus must be satisfied with her thanks and with the satisfaction of knowing that he has contributed to the happiness of the girl for whom he would lie him "doon and dee." In selecting scenic backgrounds one mistake was made in the scene showing the exterior of the military headquarters. It is too plainly a modern city street.

The Cricket on the Hearth (Biograph, May 27).—Faithfully costumed and staged, and acted with the rare intelligence which we have learned to always expect from Biograph players, this adaptation of Dickens' beautiful story is, nevertheless, not as effective as was expected. The reason is one which has been, before now, enlarged upon in these reviews, in reference to adaptations of plays and novels. Too much reliance is placed on the supposed familiarity of the spectator with the details of the story, the result being that those who have never read the tale or seen the play, or who have it not freshly in mind, find it difficult to identify the characters and follow the plot. Some of the scenes might have been shortened or eliminated to make room for subtitles that would have made the story clearer. However, by the time last scenes are reached the spectators have grasped the story and it is warmly applauded at the end.

Wartime Sweetheart (Selig, May 27).—In this Civil War picture, which is Selig's Decoration Day offering, we are shown battle scenes representing military actions around Fredericktown, Md., but good as they are they hardly equal previous efforts of the same company along similar lines. Plenty of soldiers are employed, and the troops are properly equipped, but sometimes the battle scenes fall in realism. They appear too much of the sham battle sort. Not so, however, the rest of the story, which is not wanting in thrilling interest. A colonel and a lieutenant in the Union army are in love with a Maryland girl, who prefers the lieutenant. The colonel maliciously angers the lieutenant, who strikes him and is courtmartialed and sentenced to be shot. The girl succeeds in rescuing the prisoner, and they escape. Ten years later we find them pioneers in the West.

A Bride Won by Bravery (Lubin, May 27).—If the Lubin Company would only recognize the futility of attempting to produce wild Western drama in Pennsylvania or New Jersey farming country, it would remove one of the most frequent grounds for criticism of Lubin pictures. Cowboys, Indians and Mexicans must be seen in proper scenic backgrounds to convey any impression of reality, and these backgrounds are extremely difficult to find in the East. Thus handicapped, this story, which is of puerile construction at the best, is of little account, excepting in the excellent riding of some of the people. A girl on a visit to her uncle, an Arizona ranchman, falls in love with a cowboy. The uncle discharges the cowboy and determines to ship the girl back home, but Mexicans, who appear to exist in this class of films, solely to make trouble, waylay the uncle, the girl and her brother. The discharged cowboy now has his opportunity, and he heads a successful rescue party, thereby winning the girl for his own.

Miss Faust (Pathe, May 28).—The Pathe Company seldom turns out a colored film with so many points of merit as this one, which is saying a great deal. The picture is a pure burlesque and abounds in witty hits and odd conceit. Miss Faust makes a deal with Satan whereby she is made young and wins the love of a handsome youth; but a guardian angel arrives in an automobile and contests with Satan for the possession of the two young souls. She finally wins and conducts them in an elevator to Paradise.

Alphonse Gets in Wrong (Pathe, May 28).—Alphonse in this case appears to be a lazy tramp who is unlucky in his choice of places for repose. A grave digger covers him up with dirt, and when he is discovered there is great consternation among the idiotic officials. Other situations follow, but they are less humorous.

The Child's Prayer (Edison, May 28).—Many points of excellence in this film make up in a measure for the several weak spots in the story and acting. Fine scenic surroundings were chosen for the pictures, and the acting, except occasionally, is devoid of melodramatic exaggeration. The story is an appealing one, although not always plausible. A large dish company offers to a fisherman a fishing contract which another fisherman has failed to carry out. The delinquent fisherman, in revenge, tries to murder the other one just as he is about to start on his fishing trip, by choking and binding him and setting him adrift in his boat, in which he has bored a hole. All this could have been made reasonable if the fishing boats had been something more than mere row boats. The idea of a man filling a large fishing contract with a row boat and a handful of nets ought to be too ridiculous even for an Edison director. The murderous fisherman then invades the other man's home for the purpose of robbery, but he hears the little child praying for her father and has a change of heart, setting out in his own boat and rescuing the man he had doomed to death.

Professor Fix Fixed (Edison, May 28).—Hardly worthy of serious comment is this attempt at a "comic" film. It attempts a style of humor that American pantomimists would do well to leave to the French. Professor Fix runs a side show, and two bad boys steal his ventriloquist dummies and he is obliged to use live people as substitutes, with sad results.

A Poor Wife's Devotion (Kalem, May 28).—It is said that this film is the last of the Florida series, which is a matter for regret, since the beautiful scenic backgrounds which we have seen in these pictures have been welcome variations from other films shown in picture houses. In this film there is much good acting, except occasionally, when the "heavy" gets too melodramatic and fights the air with his arms. He is married to a poor girl, but keeps the union secret while he courts another woman. The second wedding is about to take place when the first woman appears and protests and the second woman's brother challenges the scoundrel to a duel. Just as the two men fire the poor wife rushes in, somewhat impossibly, and receives one of the bullets through her heart.

A Pig in a Poke (Kalem, May 28).—This is a short comedy picture, in which trick photography is very cleverly handled. Two tramps steal a pig and their flight and the pursuit by a farmer is made laughably novel by the enormous leaps and jumps which the men appear to make.

Independent Films.

The Human Ape (Great Northern, May 29).—This picture, showing the remarkable feats and almost human actions of a trained ape, constitutes one of the most interesting films it has ever been the good fortune of the writer to witness. The ape is dressed like a man and acts like a man with remarkable gravity accentuated at times by odd lapses which are irresistibly funny. The photography is, of course, excellent, as are all the Great Northern films. It should be in great demand and no independent picture theatre should fail to secure it.

The Flirt (Film Import and Trading Company). This picture was looked forward to with considerable interest, as it was strongly advertised and the independent field has felt great need of American productions. Unfortunately the picture has proven a great disappointment. The photography is very poor, the story, or such of it as can be understood, is childish and the acting is of the cheapest melodramatic character. To make it worse many scenes are dragged out to interminable lengths and the backgrounds purporting to show scenes in the far West are located somewhere around New York, entirely destroying any illusion of reality. In one particular alone the picture has merit and that is in the quality of some of the horseback riding. The cowboy lover of the "flirt" kills a man in a card game and the girl succeeds in helping him escape from prison. Further than that we despair describing the plot. It is to be hoped that other issues by the same company will prove more satisfactory. This sort of films will never put the licensed product out of business.

BUILDING A NEW THEATRE.

Fred Swan, manager of the Idle Hour picture show house, Lansing, Mich., is building a new theatre there, which will be completed about June 7. It will run four vaudeville acts and two films. It will have a stage opening of thirty feet, a depth of twenty five feet and a capacity of 825. The theatre will consist of main floor and balcony. All the picture shows are doing well.

ENFORCING FILM PATENTS.

NOTICES BEING SERVED BY PATENTS COMPANY ON UNLICENSED INTERESTS.

Users of Unlicensed Films and Projecting Machines Are Being Warned That They Are Liable to Injunctions and Suits for Damages—Mutoscene Injunction to Be Followed by Similar Action Against Other Independent Film Manufacturers.

THE MIRROR predicted when the Motion Picture Patents Company was first organized that the United States courts would be resorted to, eventually, to enforce whatever patent rights the new company had acquired. Other publications took a different view of the situation and assumed that the new combination would rely solely on the superior quality of its film production, and that whatever contest followed with independent film interests would be of a trade nature. Events are now proving that THE MIRROR's prediction was correct. Independent exhibitors, renters and manufacturers are to be proceeded against. The action against the Oklahoma Natural Mutoscene Company, in Washington, D. C., reported last week in THE MIRROR, as a result of which a preliminary injunction was granted prohibiting the Mutoscene Company from using a camera infringing the Edison and Armat patents, is now followed by formal notices from the Patents Company to users of unlicensed films and projecting machines warning them that legal action will be taken against them if they continue to use such unlicensed films and machines.

The first letter, issued and sent out on May 26, from the offices of Kerr, Page, Cooper and Hayward, Singer Building, New York city, has to do with the picture projecting machines, and is as follows:

We are informed that you are at the present time using a motion picture projecting machine which infringes one or more of the following United States Letters Patent owned by our client, the Motion Picture Patents Company of New York city: Patent No. 578,185 dated March 2, 1898; patent No. 580,749 dated April 12, 1897; patent No. 586,953 dated July 20, 1897; patent No. 673,328 dated April 30, 1901; patent No. 673,992 dated May 14, 1901; patent No. 707,934 dated Aug. 26, 1902; patent No. 722,382 dated March 10, 1903; patent No. 785,205 dated March 21, 1905.

You are hereby notified that your use of this machine is in violation of the exclusive rights reserved to the Motion Picture Patents Company by the Letter Patents enumerated above, and that failure on your part to discontinue such use, or to obtain a license from the company under the patents named, will subject you to a suit for an injunction and accounting for profits and damages arising from your infringement.

The second letter, issued and sent out on May 26, is in reference to films and is signed by Gifford and Bull, attorneys, Washington Life Building, New York. It says:

We are advised by our client, the Motion Picture Patents Company, that you are using and have used motion pictures made in infringement of reissued United States Letters Patent No. 12,192, granted to Thomas A. Edison, January 12, 1904, and owned by it, and are requested to notify you that unless you forthwith cease such infringing acts, we are instructed to protect its exclusive rights under said patent by suits in the United States courts for an accounting of the profits arising from such infringements and for an injunction to prevent the use of such motion pictures without the license of our client.

The preliminary order against the Oklahoma Natural Mutoscene Company enjoins and restrains the defendant company, "its officers, servants, agents, attorneys, employes, workmen and confederates, and each and every of them, until the further order of this court, from directly or indirectly making, constructing, using, vending, delivering, working or putting into operation or use, or in anywise counterfeiting or imitating, the invention set forth in the letters patent to Thomas A. Edison, reissue No. 12,037, dated Sept. 30, 1902 (as particularly claimed in claim 1, 2 and 3 of said patent), referred to in the bill of complaint herein, and particularly from making, using or vending the apparatus (or any apparatus similar thereto), designated in the complainant's moving papers as the Warwick Camera, and described in detail in the affidavits of said Frank L. Dyer and Thomas Armat."

It is said that similar suits will soon be commenced against other independent manufacturers of motion pictures in America. In the meantime, however, the independent manufacturers referred to continue producing new film subjects.

INDEPENDENT FILM RELEASES.

Great Northern—May 29, Motherly Love of Animals, double tinted, 280 ft. Hasty Tempered Father, dramatic, 558 ft.

New York Motion Picture Company—May 28, A Fishermaid's Romance, 806 ft. June 4, Davy Crockett, 835 ft.

Carson—June 1, Wep-ton-me-mah, The Indian Mail Carrier, 850 ft.

Film Import Company—June 12, Early Days in the West.

International Projecting and Producing Company—No titles reported.

Managraph—How Chauncey Became a Champion.

FINE HOUSE AT SAN ANTONIO.

One of the most expensive moving picture houses in San Antonio, Tex., threw open its doors to the public May 31. This beautiful theatre is known as the Marvel, and is finished in front with marble and green and gold fresco work, is installed with a hot and cold air plant, has a seating capacity of 550. Inside electrical effects are of the very finest brass. It has a stage 15 x 17 feet, and a full line of scenery. Will run straight moving pictures for the Summer. This theatre is run by the Marvel Theatre Co., composed of the following officers: John S. Sweet, president; J. M. Nix, secretary and treasurer, and B. L. Temple, manager.

WILL DISCONTINUE VAUDEVILLE.

The three moving picture houses at Willimantic, Conn., have agreed to discontinue vaudeville for the Summer and will run only pictures and songs. They intend to put on vaudeville in the Fall and raise the price to ten cents. Miss Reed is a new singer at the Bijou. A. J. Fugere is very popular at the Scenic. George Skipper is pleasing at the Elite.

WITH PICTURES ONLY.

Vaudeville with moving pictures and illustrated songs at the Majestic Theatre in El Paso, Texas, has not done as well the past three weeks and closed as vaudeville house 16, and will continue with moving pictures only.

GOOD BUSINESS AT FORT MADISON.

Young Brothers are doing a good business in their tent at Fort Madison, Ia. The Empire is doing a good business. Jim Cokenlis and E. F. Brown have opened a new house on Front Street in that city, and call it The Midget, a five-cent house, to a fair business.

NEW HOUSE IN ILLINOIS.

The Gem, Bruce Range, manager, Taylorville, Ill., will open June 1 with licensed film service and illustrated songs. Pictures will be changed daily. The Gem is part of the old Vandeveer Opera House, closed in 1905, which has been remodeled.

FROM VAUDEVILL TO PICTURES.

The Majestic, of Rockford, Ill., closed as a vaudeville house and will reopen with moving pictures.

ESSANAY'S NEW MODEL PLANT.

Enterprising Chicago Motion Picture Firm Moves Into Its New Quarters.

The Essanay Company, of Chicago, is moving into its new quarters this week. Covering several acres of ground, the buildings, within and without, are models of beautiful architecture, and the new plant is a fitting home for this enterprising motion picture firm.

A MIRROR representative recently paid a visit to the new plant. The genial president of the company, George K. Spoor, first showed him through the company's handsomely furnished offices. They are models of neatness and system.

They next went into the studio. Here they found G. M. Anderson, the youngest and one of the most prominent men engaged in America to-day in the manufacturing of motion pictures. "Andy," as he is familiarly known by the trade, was overseeing the work of a dozen or more carpenters, who were engaged in swinging into place large frame work for the overhead lights.

"We are going to have the most up-to-date stage equipment in the country," Mr. Spoor said. "We have facilities here for staging the most stupendous productions. We have more than doubled our lighting systems, and I feel safe in making the assertion that future Essanay productions will be fully equal to the output of other manufacturers, either at home or abroad."

Immediately to the south of this excellent indoor stage and studio is a daylight studio. This will be utilized at all times when the weather is suitable for outdoor work. All in all, both the indoor and outdoor studios are marvels of perfection. Every up-to-date appliance to minimize time and trouble, and to assure the best results, has been installed.

Adjoining the indoor studio is the carpenter shop and paint frame. Skilled scenic artists were busy on the bridges above. Two or three stage carpenters were building a padded cell for a scene from a story soon to be released—The Curse of Cocaine. It was not the usual painted upholstery, but the real thing. Indeed, the solidness of the construction of scenic effects, the care and watchfulness of detail, would surprise one who has not been "behind the scenes."

The property room is handily adjacent. Here was found, if one is permitted to use the old phrase, everything "from a needle to a haystack,"—material for any sort of a scene from a drawing-room in a Fifth Avenue mansion to a corner in a boiler factory. The photographic department was next inspected. The spotless cleanliness of these workrooms, so indispensable to the art, was prevalent. In the dimly lighted developing rooms a dozen or more white gowned young ladies were busy putting the thousands of feet of celluloid strips through the various baths, or chemical processes, necessary in the developing of the films. The washing and drying departments, capable of handling 20,000 feet of film an hour, we found more inviting. The process here is a simple but delicate one.

The Essanay Company, indeed, is to be congratulated. Its facilities for turning out more and better films will insure the retention of the name an approving public has given it, as the one "house of comedy hits."

LICENSED FILM RELEASES.

May 31.	(Bio.)	What Drink Did. Drama	913 ft.
" 31.	(Pathe)	Uninvited Guest. Comedy	417 "
" 31.	(Pathe)	Advantages of Aviation. Comedy	522 "
" 31.	(Lubin)	The Lost Heiress. Comedy	580 "
" 31.	(Lubin)	Father's Glue. Comedy	320 "
June 1.	(Vita.)	Oliver Twist. Drama	995 "
" 1.	(Gaumont)	(Kleine) The Cripple's Marriage. Comedy	522 "
" 1.	(Gaumont)	(Kleine) The Good Omen. Comedy	413 "
" 1.	(Edison)	The Curfew Bell. Drama	964 "
" 2.	(Pathe)	Saved by a Waif. Drama	712 "
" 2.	(Pathe)	Making Tambourines. Industrial	266 "
" 2.	(Essanay)	The Dog and the Sausage. Comedy	350 "
" 2.	(Essanay)	The Sleeping Tonic. Comedy	625 "
" 2.	(Urban)	(Kleine) Tender Cords. Drama	628 "
" 2.	(Urban)	(Kleine) Magic Carpet. Magic	357 "
" 3.	(Lubin)	Are You the Man? Comedy	500 "
" 3.	(Lubin)	My Friend, the Indian. Comedy	345 "
" 3.	(Bio.)	Eradicating Aunty. Comedy	545 "
" 3.	(Bio.)	His Duty. Drama	429 "
" 3.	(Selig)	Fighting Bob. Drama	1000 "
" 4.	(Pathe)	A Bruised Heart. Col. Drama	492 "
" 4.	(Pathe)	Carnival at Nice—1909. Scenic	499 "
" 4.	(Edison)	A Wife's Ordeal. Drama	840 "
" 4.	(Edison)	The Hold Up and Held Up. Comedy	160 "
" 4.	(Kalem)	A Child of the Sea. Drama	455 "
" 4.	(Kalem)	$5,000 Reward. Comedy	170 "
" 4.	(Kalem)	The Omnibus Taxicab. Comedy	250 "
" 5.	(Pathe)	Protector of Animals. Comedy	236 "
" 5.	(Pathe)	A Soldier's Heart. Drama	489 "
" 5.	(Pathe)	A Gambler's Honor. Com. Drama	259 "
" 5.	(Vita.)	The Truer Lover. Drama	575 "
" 5.	(Vita.)	The Oriental Mystic. Comedy	395 "
" 5.	(Gaumont)	(Kleine) Saved from Conviction. Drama	812 "
" 7.	(Bio.)	The Violin Maker of Cremona. Drama	963 "
" 7.	(Pathe)	The Blue Legend. Col. Drama	410 "
" 7.	(Pathe)	The Pulverizer. Comedy	531 "
" 7.	(Lubin)	Saucy Sue. Comedy	620 "
" 7.	(Lubin)	Cork Leg Legacy. Comedy	340 "
" 8.	(Vita.)	A Friend in Need is a Friend Indeed. Drama	552 "
" 8.	(Vita.)	Mr. Physical Culture's Surprise Party. Comedy	417 "
" 8.	(Edison)	The Legend of the Sterling Keep	1000 "
" 8.	(Gaumont)	(Kleine) A Mother's Choice. Drama	806 "
" 9.	(Urban)	(Kleine) Two Heroes. Drama	506 "
" 9.	(Urban)	(Kleine) The Race Course. Scenic	436 "
" 9.	(Pathe)	La Tosca. Film d'Art. Drama	1975 "
" 10.	(Lubin)	Through Jealousy. Drama	690 "
" 10.	(Lubin)	Prof. Wise's Brain. Serum Injector. Comedy	305 "
" 10.	(Bio.)	The Lonely Villa. Drama	750 "
" 10.	(Bio.)	A New Trick. Comedy	223 "
" 10.	(Selig)	The Moonstone. Drama	1000 "
" 11.	(Pathe)	A Woman's Intrigue. Col. Drama	476 "
" 11.	(Edison)	The Boots He Couldn't Lose. Comedy	600 "
" 11.	(Edison)	Buying Manhattan. Comedy	400 "
" 11.	(Kalem)	Little Angel of Roaring Springs. Drama	565 "
" 11.	(Kalem)	The Magic Swing. Comedy	385 "
" 12.	(Vita.)	A Romance of Old Mexico. Drama	530 "
" 12.	(Vita.)	Caught at Last. Comedy	440 "
" 12.	(Gaumont)	(Kleine) Strong Diet. Comedy	589 "
" 12.	(Gaumont)	(Kleine) Historical Fan. Col. Magic	278 "
" 12.	(Pathe)	Rapids and Falls of Tanna Foosa and Riata. Scenic	390 "
" 12.	(Pathe)	Sky Light Theatre Seat. Comedy	289 "
" 12.	(Pathe)	Lucky Dog. Comedy	295 "

MOVING PICTURE NOTES

Interesting Items of News from Moving Pictures Theatres the Country Over

Good business at the Clement Theatre, Dover, N. H., 17-22, and the following pleased: Aunt Hannah's Cat, Larry, the Limit for Deviltry, Beware of Evil Companions, The Riviera, Prodigal Daughter, Four Wise Men, Infant Terrible, Children of the Plains, Escaped Melody, A Burglar's Mistake, The Wooden Indian, Forecastle Tom, Warden's Nightmare, Life on a French Training Ship, A Cry from the Wilderness, and The Settlement Workers. Frank E. Howe has severed his connection with the Clement and joined the Keith forces. Curtis D. Foster will manage the Clement in future. Sandy Chapman is the star feature 24-29, and making a hit singing "If My Heart Could Only Speak." Business is increasing at the New Lyric, and a good programme was offered 17-22, with Vesta Gilbert as the star vaudeville fea-

SELIG'S BIG HIT

COMING, JUNE 3, 1909

FIGHTING BOB

NOTHING LIKE IT IN MOTION PICTURES

"REMEMBER, IT IS A SELIG"

THE SELIG POLYSCOPE CO., Inc., 45-47-49 Randolph St., Chicago, Ill., U. S. A.

ture. Laura Mutch and Al Leyburne were the features 24-29.

The New Star at Hannibal, Mo., continues to attract large crowds, the Cameraphone being the leading feature. The Nickelodeon is drawing good business.

Grand Opera House, West Chester, Pa., turned people away nightly week of 24. Nainda and co., vaudeville act, and pictures were the attractions.

The Burns-Johnson fight pictures were the attraction May 28, matinee and night, at Samuels' Opera House, J. J. Waters, manager, Jamestown, N. Y.

The Home Theatre at Hutchinson, Kan., W. A. Lee, manager, has been leased for the Summer months to the Star Amusement Co. for vaudeville and moving pictures. Opened with a good company and are doing fine business.

The picture houses at Williamsport, Pa., all report fair business. The theatres are the Grand, the Lyric and the Lycoming Opera House.

The Wilson Theatre, Williamsport, Pa., will open with moving pictures and specialties May 29. It will seat 700, and cost about $20,000. It is very attractive. Independent service.

P. J. Bear, who resigned the managership of the New Crescent at Kearney, Neb., purchased half interest in the Lyric at Grand Island, Neb., and took charge of his new venture May 24.

Frank W. Schmidt will be the new manager of the Crescent at Kearney, Neb., and being a capable and genial man promises to keep the house up to its usual standard of excellence. Business continues good.

P. J. and Martin Moran will open a new picture house in about ten days at Kearney, Neb.

E. M. Winger, of Richmond, Ind., who has been associated with the Phillips Vaudeville Theatre, has accepted the position of manager of the Theatorium, which is controlled by Broomhall and Schwalm. The Star and the Arcade are doing good business.

The Nickeldom and Theatorium, at Terre Haute, Ind., continued to play to good business and pleased audiences with pictures and illustrated songs.

Bayshore, N. Y., Bayshore Casino (Park and Booms, lessees), Monday, Wednesday and Saturday evenings are given over to moving pictures. Independent films. Friday evening dancing, music by good orchestra. Islip, L. I., house run under same management.

The Orpheum (Hogle and Emery, proprietors and managers). The Lyric (Moore and Grieves, proprietors; Caswell Farnsworth, manager) of Cheyenne, Wyo., pictures to capacity houses.

Haddeld and Hall have sold both the Majestic and Electric theatres in Wausaw, Wis., to Charles R. Davidson. Mr. Davidson will close the Electric and put on a high-grade moving picture show and vaudeville at Majestic. After remodeling the theatre Mr. Davidson will reopen on or about May 30.

All the moving picture houses in St. John, N. B., are doing well. The Unique is temporarily closed, pending the building of a balcony, and will reopen 21 with increased capacity of over 150.

Messrs. Wyler and Kennedy, managers of the Star Theatre in San Antonio, Texas, have purchased the old Lyric at Temple, Texas, and will remodel same. The lobby is to be finished in ivory and gold. They have decided to name the theatre the Star, which name replaces the old Lyric. This house will be known as Star No. 2. The seating capacity is about 700, and the stage is to be equipped with new scenery, and have the usual number of electric fans and opened on May 17 with the following bill: Ball and Washburn, Reeble Sims, Miss Chartron, illustrated songs, and moving pictures. There is only one other vaudeville house in Temple, Texas, at present.

At Hannibal, Mo., the New Star, with the Cameraphone as the feature, is attracting good business. The Nickelodeon continues to draw a fair share of patronage.

At Bloomington, Ill., the Columbia, H. C. Kupfer, proprietor, has closed, owing to poor business. This is the only 10 cent motion picture house in the city. The Colonial, recently remodeled, was opened as a 10 cent house, but was soon sold and the new management returned to the original 5 cent price. All nickel shows report good business.

Bullock's Temple of Amusement, the new vaudeville and moving picture house of Providence, R. I., opened May 19, presenting a good bill for the initial performance. The house has been equipped with all of the up to date devices, an asbestos booth, absolutely fireproof, having been installed for the picture machine. The interior decorations were designed by Rene Quentin, a French artist, who has executed some notable work. Manager Royce, who has until recently been closely affiliated with enterprises of this character in and around New York, intends to present the best vaudeville procurable, and to run licensed films exclusively. The seating capacity of the house is about one thousand. The opening bill included Emerson and Van Horn in a comedy skit, The First Rehearsal; Vesta Gilbert, vocalist; Joe Daniels, impersonator; Gladys St. John and Frankie Farrell, Corby and Hale, and Parker L. Burke in popular songs, appropriately illustrated. At the Scenic an attractive bill embraced acts by Sam Mandel and the Wade Sisters, the Barretts, Fred Buckner, Madeline Buckley; also a fine line of films. Miss Blanchard and the Nickel Quartette in illustrated songs, with special stage effects, pleased large crowds at the Nickel. The films were of the best. A choice line of films were displayed at the Bijou. Will Ford and Miss Hackett and the Bijou Duo appeared in illustrated songs, with special scenery and costumes.

VAUDEVILLE PERFORMERS' DATES

(Continued from page 14.)

Samuels and Chester—Bijou, Saginaw, Mich.
Sanford, Jere—Maj., Butte, Mont.
Schmidt, Louise—East End Park, Memphis, Tenn.
Scott and Davis—Bijou, Winnipeg, Can.
Sears, Gladys—Lake Park, Canton, O.
Selbini and Grovini—Keith's, Phila.
Seldoms, The—Hammerstein's, N. Y. C.
Semon, Chas. F.—Shea's, Toronto, Can., Keith's, Cleveland, O., 7-12.
Seymour and Dupre—Grand, San Diego, Cal.
Sheets, Billy—Maj., Ft. Worth, Tex.
Shepherd, Bert—National, 'Frisco.
Simpson, Cheridah—Orph., 'Frisco, 7-12.
Sincay's Dog and Cat Pantomime—Follies Bergere, Mexico City, Mex.—indefinite.
Snowie, Maybelle—Unique, Minneapolis, Minn.
Springer, Jack—O. H., Asheville, N. C.
Stanley, Edmund—Temple, Detroit, Mich.
Sterling and Chapman—Revere Beach, Boston.
Stevens, Edwin K. and F. 5th Ave., N. Y. C.
Stutzman and May—Columbia, Bklyn.
Sullivan and Pasqueiena—Orph., Seattle, Wash., Orph., Portland, Ore., 7-12.
Sunny South—Orph., 'Frisco, Orph., Oakland, 7-12.
Susanna, Princess—Colonial, Lawrence, Mass.
Sutcliffe Troupe—Her Majesty's, Walsall, Eng., 7-12, Empire, Coventry, 14-19, Empire, Birmingham, 21-26, Palace, Leicester, 28-July 3.
SABEL, JOSEPHINE—Folies Marigny, Paris, France, 1-30.
Sylvan and O'Neal—Maj., Galveston, Tex.
Symonds, Jack—Unique, Minneapolis, Minn.
Tangley, Pearl—Shubert, Utica, N. Y., Grand, Syracuse, 7-12.
Tarlton and Tarlton—Princess, Lexington, Mo.
Taylor, Mae—Maj., Houston, Tex., Maj., Galveston, 7-12.
Telegraph Four—Bijou, Duluth, Minn.
Thardo, Claude—Maj., Dallas, Tex.
Tilley, Vesta—Shea's, Buffalo, N. Y.
Tilton, Lucile—Hippo., Darlington, Eng., May 31-5, Alcazar D'Ete, Paris, France, 7-12.
Toledo, Sydney—Maj., Paris, Ill.
Travato, Signor—Ramona Park, Grand Rapids, Mich.
Tsuda, Harry—Maj., Chgo.
Tuscano Bros.—Maj., Ann Arbor, Mich.
Ubsdell Musical Duo—Lyric, Junction City, Kan.
Valdare Bessie, Troupe—Alhambra, N. Y. C.
Van Dill Orph., 'Frisco, May 31-5.
Van Epps, Jack—Star, Seattle, Wash.
Van and Vedmar—Lyric, Urbana, O.
Van's Imperial Minstrels—Ingersoll Park, Des Moines, Ia.
Vardaman—Coney Island, Cinti.
Vardon, Perry and Wilber—Electric Park, Kansas City.
Verne and Verne—Family, Helena, Mont.
Violetta, Joly—Orph., Denver, Col.
Vivians, Two—Fontaine Ferry, Louisville, Ky.
Walzer Twins—Orph., Mansfield, O.
Wentworth, Vesta and Teddy—Crystal, Pueblo, Col., Crystal, St. Joseph, Mo., 7-12.
Werden, W. L.—Thalia, Chgo.—indefinite.
Whipple, Waldo—Happy Hour, San Antonio, Tex.
Williams and Gordon—Grand, Hamilton, O.
Williams, Frances—Maj., Toronto, Can.
Winston's Sea Lions—Young's Pier, Atlantic City, N. J.
Wixon and Eaton—Idora Park, Youngstown, O.
Wood, Maurice—Bennett's, Montreal, Can., Bennett's, Hamilton, 7-12.
Wormwood's Dogs—Shea's, Toronto, Can., Grand, Pittsburgh, 7-12.
Wordette, Estelle—Young's Pier, Atlantic City, N. J. 7-12.
Worth and Delmar—Grand, Montgomery, Ala.
Wyckoff, Fred—Orph., Portsmouth, O.
Yerxa, Ernest—Orph., Portland, Ore.
Young, De Witt, and Sister—Maj., Chgo.
Young, Ollie, and Brothers—Orph., Spokane, Wash., Orph., Seattle, 7-12.
Young, James—Temple, Detroit, Mich.
ZANCIGS, THE—356 West 145th St., N. Y. C., Phone 900 Audubon.
Zanettos, The—Proctor's, Newark, N. J.
Zazell and Vernon—Renaissance, Warsaw, Russia, May 13-June 22.

VAUDEVILLE JOTTINGS.

The Board of Directors of the company which controlled the New York Hippodrome before it passed into the hands of Shubert and Anderson have called a meeting of the stockholders, to be held June 10. It is reported that the reason for holding a meeting is to have the old company dissolved and to secure an accounting.

Leo C. Murphy, MIRROR representative at St. John's, Newfoundland, was dined May 15, on the occasion of his birthday, by the staff of the Nickel Theatre, in that city.

Botz, the Magician, is featuring a twenty-two minute specialty with the Van Dyke and Eaton co.

Amelia Bingham has been persuaded to appear in the London music halls, presenting her Big Moments from Great Plays. She will open on July 19, it is reported, and will play five weeks at one house, not yet announced.

Franklyn Underwood and Frances Slosson have closed their tour on the Orpheum Circuit and will spend the Summer in Denver, Colo.

Rosina Zaleska, under the management of Ed Rue, has just completed a successful tour of one of the smaller circuits in her playlet, The Price of Conscience.

R. C. Carlisle has been engaged as stage director at the Palisades Amusement Park Theatre. He has had charge of the aerial ballet at the Hippodrome all season.

William Morris has secured the exclusive American rights to the motion pictures of the recent Derby race at Epsom Downs, when the King's horse won the event. The pictures will be shown at the American Music Hall next week.

Sevengala, the hypnotist, is engaged by the Bijou Circuit Co. to play Wilmington, Del., and Orange, Paterson, Bayonne, Perth Amboy and New Brunswick, N. J.

J. Aldrich Libbey and Katherine Thayer are scoring big hits on the Pacific Coast. A press review of their act, received from San Diego, Cal., speaks of them in glowing terms.

The final performance of the season at the Fulton Theatre, Brooklyn, Sunday evening, May 30, took the form of a benefit to William Trimborn, the resident manager. During Mr. Trimborn's control of this Morris house he has become very popular with its patrons, his genial good nature and courtesy winning him many friends.

Julian P. Thomas, an aeronaut, has contracted with the Steeplechase Park management to give captive balloon ascensions at that resort this Summer, taking passengers.

John Birch writes THE MIRROR from Rome, Italy, that "I am doing Europe until I get caught." He will visit Austria, Switzerland, Germany, France and England prior to his return to America.

De Prescelle, a pupil of Charcot, the Parisian hypnotist, will soon be seen at the Fifth Avenue Theatre, giving a demonstration of the powers of hypnotism. It is said that he is a successful practitioner along these lines in a private hospital in Vermont.

Carl McCullough will leave vaudeville this Summer, having signed with Klaw and Erlanger for the leading juvenile part with McIntyre and Heath in The Steeplechasers.

Millard Brothers (Bill and Bob), cyclists, closed with Manchester's Show at Brooklyn, May 22, and opened May 24 for William Morris at Boston.

Jane Boynton, Ivy Davis, Frances Ellison, and Charles Clear, late of the Pianophiends, will open in Allentown, Pa., May 31, in their own act, The Piano Four.

Margarette Sullivan, now playing Cleveland time, is being very warmly received.

According to report, B. F. Keith has barred the mother-in-law joke, or anything pertaining to the marital or family ties, from the stages of his houses.

NOTES OF VARIOUS ACTIVITIES.

J. A. Hughes is at the Herald Square Hotel, this city, representing D. L. Hughes, who manages Davenport's new Grand Opera House and the Grand Opera House at Keokuk, Iowa. The books of these theatres are open for next season, and high grade attractions are wanted.

The complete production and playing rights of Peggy MacIvee are offered for sale by A. W. Dingwall, whose offices are now located in the Long Acre Building, Broadway and Forty-third Street.

People are wanted for the Maxwell-Hall Stock company for the Summer and next season, those with strong specialties preferred. Particulars may be had of Edwin F. Maxwell, 1514 Tribune Building, Chicago.

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Byron Spawn's street carnival and show exhibited at Burlington, N. J., 24-29.

Ringling Brothers played Long Branch 22, in a heavy wind and rain storm, to crowded tents. Buffalo Bill June 9.

Dode Fiske's Circus will give performance at Winona, Minn., May 28.

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Richard Clarke	Irving Hess
Albert Scott	F. Luzzi
Walter Percival	T. C. Coughlin
F. Powell	Wm. Robertson
Gladys Toole and Alice Venzie	H. E. Irvington E. Anderson
M. Delancy	Maud Turner
John Leighton	Louise Hall
John R. Gumpson	E. Roseman
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Margaret Bird	J. W. Green
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Information regarding the addresses of any of the persons named above will be greatly appreciated.

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THE RECORD OF DEATHS

Colonel John L. Burleigh.

Colonel John L. Burleigh passed away on Sunday, May 9, at his home, 375 Dean Street, Brooklyn. A general breaking down in health caused his demise. Colonel Burleigh had a varied career. He enlisted in the army at the age of fourteen, retiring at the close of the war with the title of colonel. As a soldier he was both gallant and valorous, a member of Company D, Seventeenth New York Volunteers. At the close of the war Colonel Burleigh was graduated in law from the University of Michigan, at Ann Arbor, in which city he practiced for some years, during which period he was editor of the Ann Arbor "Democrat." Some time prior to twenty years ago he forsook the bar and editing for the stage, associating himself with George C. Miln in a legitimate company, producing certain plays of Shakespeare. For a season he alternated stellar roles with Mr. Miln (who had created a sensation by stepping from a Chicago pulpit to the stage), Mr. Burleigh playing Othello one night and Mr. Miln Hamlet the next. The season was not a happy one to either star and they separated at its close, Mr. Burleigh going to England for a season and Mr. Miln retiring from the boards permanently. Othello was the principal role played by Colonel Burleigh and his most successful one. Twenty years ago he settled in Brooklyn and re-established in the practice of law, with offices at 44 Court Street. Colonel Burleigh was a man of fine physique and of rare intelligence. He was prominent in the Church of the Redeemer, being a vestryman and an earnest member. He was a member of the secret fraternity, Phi Delta Phi, and was highly honored in Elkdom as well. His death brings regret to the many who know him in the several professions of his following. He was in his sixty-second year at the time of his death.

Leon H. Lempert.

Leon H. Lempert, one of the most successful theatre architects in America, died at his home in Rochester, N. Y., on May 11.

Mr. Lempert started in life as a scenic artist and later became manager of the Clinton Hall Theatre, Rochester. In 1885 he took up the work of designing theatres and in a short time his services were in great demand. Fifty theatres in New York State alone are from his plans.

Mr. Lempert is survived by one son, Leon H. Lempert, Jr., who was associated with him in business, and by four daughters.

Notes.

Patrick W. Jordan, who died at his home in St. Johns, Newfoundland, on May 18, was best known in his native Province. His most appreciated roles were Pittacus Green in Hazel Kirke; Pierrot in The Pearl of Savoy; Wun Hi in The Geisha; Mr. Botes in Her Great Match; John Weatherby in Because She Loved Him So; the Lawyer in The Marriage of Kitty; the Unsophisticated Tonsorial Artist in My Friend from India; Lord Bapchild in The Manoeuvres of Jane, and Cripps in The Silver King. His funeral was one of the largest held in the city for a long time, and was attended by the battalion of the Catholic Cadet Corps, in which he had occupied office as lieutenant and paymaster. Mr. Jordan leaves a mother and two sisters.

Harry Beebe, a Wyoming cowboy with the Buffalo Bill Wild West Show, died in Bellevue Hospital on Friday, May 14, of a disease which the doctors thought to be hydrophobia, but they were so puzzled over the case that the actual cause of death was entered as "unknown." Not more than two weeks ago Beebe suffered a severe fall from one of the bucking broncbos during a performance, and it may be that injuries then sustained helped bring about his death. He came from Lander, Wyo., and was twenty-seven years of age.

George Washington Stanhope, who died in New York on May 21, was manager of one of the first Uncle Tom's Cabin companies. Later, and at different times, he was manager for Fanny Davenport, John McCullough, and Oliver Dowd Byron. With John W. Hamilton he started the Mount Morris Theatre and the Fifth Avenue Theatre. He leaves a widow and two children.

The Rev. Laurence J. Vaughan, who died at Dubuque, Iowa, on May 9, was at one time a well-known actor, and played leading roles with Annie Russell and Madame Modjeska. He left the stage in 1892, and was ordained a priest in 1898. He came into prominence a year ago as author of the play, A Woman of the West, which represented one of the sacraments of the Roman Catholic Church on the stage.

Mrs. Alice Braun, who died in London recently, was well known before her marriage as Rose Ettinger, a concert singer. She sang in England and on the Continent, as well as in America. She was born in Iowa thirty-two years ago, and was married to Francis Braun, of Liverpool, England, in 1899.

The mother of Charles and Thomas Fitzpatrick died at her New York home on Thursday, May 13. Charles Fitzpatrick is in charge of the booking department of the Bijou Circuit and his brother is associated with Al. Sutherland. The funeral occurred on Saturday following her death.

Ernest Hogan, the negro comedian and singer, who died on May 20 of tuberculosis, was well known, not only as an actor, but as a writer of coon songs and as the author of the musical plays Rufus Rastus and The Oyster Man, in which he starred.

Isaac Albeniz, who died at Cambo les Bains, France, on May 19, was the composer of the comic operas, The Magic Opal, Enrico Clifford, and Pepita Jimenez. He also composed nearly 200 pieces for the piano.

Walter J. Tucker, who died of tuberculosis at Saranac Lake, N. Y., on May 20, was for many years connected with the Keith and Proctor Circuit of theatres. He is survived by a widow and one son.

John Harrington, who died at the Carney Hospital, Boston, on May 24, was well known as a minstrel performer under the name of John McVicker. Of late years he has been a theatre manager.

Emma H. Curran, who died suddenly in New York on May 28, was leading woman in the companies of James O'Neill and Chauncey Olcott. More recently she had starred in melodrama.

George Easike, who died at West Point, N. Y., on May 27, killed himself by turning on the gas. He was a band master in the army, with the rank of first lieutenant.

Mrs. Charlotte Atwell, wife of John B. Atwell, the actor and dramatic agent, died on April 30, after a short illness.

Mrs. Mary E. Sherwood, who died recently at Newtonville, Mass., was the mother of Josephine Sherwood, who is now playing in The Bridge.

Joseph Rosenthal, who recently died in Pittsburgh of heart disease at the age of eighty-two, was the father of J. J. Rosenthal.

Angela DeBona Norrie, who died in Milwaukee recently, was the wife of Claude Norrie, the leading man.

The father of Frank Orth, of Orth and Fern, died at his home in Philadelphia on May 14.

TOLEDO.

The Man from Mexico—A Laugh Producer—Easy for the Girls—Summer Vaudeville

The Lyceum Stock co. varied their bill for the week of May 23 and put on the great laugh producer made famous by Willie Collier, The Man from Mexico. That the co. was very versatile was proven by the hearty laughs that came with almost every line spoken. Mr. Ormonde in the lead demonstrated his ability as a comedian, and Mr. Horn shared honors with him. The women of the co. had little to do but look pretty and wear showy gowns.

At the Valentine: The Four Venetians, Chick Sale, Davis and Cooper, and Ali Sada.

The Arcade had Donita Sol, the Great Rossini co., Cliff Nelson, Keeley and Parks, Joe Golden and Massey and Kramer.

The Casino and Farm open their regular season 30, both playing vaudeville. C. M. Eppich.

CORRESPONDENCE

(Continued from page 19.)

ILLINOIS.

AURORA.—GRAND (Berschelt and Voss, props.): May 22, 27 Carrol and Lamont, comedy sketch; Kalinowski Brothers, acrobats; Irving Gear, comedian; moving pictures; good bill and business. Mary Mannering in The Independent Miss Gower 28.

DECATUR.—POWERS' GRAND (Thomas Renan, mgr.): Closed for the season. Swanson's moving pictures will be shown during the Summer.—BIJOU (A. Sigfried, mgr.): Will run motion pictures for several weeks before remodeling the Bijou.

BLOOMINGTON.—CASTLE (G. W. Martin, mgr.): Continued good bill May 24-29; big business in spite of warm weather. Earl Griddier and co., Marie Salisbury, Zalta, Mandell and Corbley Smith, Evans and Williams, and the Frano Trio.

TAYLORVILLE.—ELKS' (Jerry Hogan, mgr.): The Jennjers and moving pictures 7, 8, good bill. Fagan and Hazell, moving pictures, and illustrated songs 14, 15 pleased excellent business.—ITEM: Gollmar Brothers' Circus is due here 26.

PRINCETON.—APOLLO (E. L. Belden, mgr.): Daniel Sully in The Matchmaker May 24 pleased a good house. Last play for the season.

GALESBURG.—AUDITORIUM (Dr. L. T. Dorsey, mgr.): The Blue Mouse 45 scored a big success.

INDIANA.

TERRE HAUTE.—GRAND (T. W. Barhydt, mgr.): The Blue Mouse May 16; good house; well pleased; closing performance.—COLISEUM (Joseph Barnes, mgr.): The Family Theatre Stock co. in repertoire. Lena Rivers 16-19. A Southern Romance 20-22. Mary Jane's Uncle 23-26.

WABASH.—EAGLES' THEATRE (C. A. Holden, mgr.): Polly of the Circus May 21 to S. R. O.; co. and business good.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): Dark May 24-30.

MISSOURI.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. B. Hays, lessee; H. N. Showalter, mgr.): Closed the season with The Brother's Sacrifice, April 12, under auspices Poplar Bluff Lodge, No. 589, B. P. O. Elks; local direction; H. N. Showalter gave best of satisfaction to good house.—AIRDOME (W. B. Hays, prop.; H. N. Showalter, mgr.): Opened season with Sherman Stock co., 17, for two weeks; co. excellent; business good. Airdome booked sixteen weeks solid. Will give away on Sept. 28 $1,000 automobile.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (James W. Lanning, owner; Charles M. Lanning, mgr.): Burlington Burnt Cork Minstrels 22, warm welcome by capacity audience. Hits made by Harry Worthington, Edward Carman, Gaunt, Halsey Holmes, Joseph Matlack, Leon James, Ben Cook, and Clarence E. Smith; Phil Bennett headliner. Three Hillyers were warmly received. Others were Charles Hargreaves, William Moran, Robert Reese, and three reels of pictures. 24-29 pictures, songs. Memorial Day exercises 31.—MAJESTIC (Carl Schwarz, prop. and mgr.): This excellent bill was presented 17-22: The Three Bernard Sisters, with Baby Bernard; James MacDonald, Joe Goodman, Morse and Conners, Martin Mattern, George Tichenor, and motion pictures; crowded houses.—ITEM: The Majestic, which has been devoted exclusively to the running of licensed films, introduced the Independent film service 17. Princess Bonnie will be sung by the Riverton Opera co. at Riverton, N. J., June 4. The author, Willard Spencer, is expected to be present.

OKLAHOMA.

OKLAHOMA CITY.—FOLLY (E. B. Tull, mgr.): Week May 23: Stubberfield Trio, Edwin Edwards, Newhoff and Phelps, Eveleen Dunmore, Frank and Gertrude Fay, moving pictures, and illustrated songs; doing good business.

PENNSYLVANIA.

ERIE.—MAJESTIC (J. L. Gilson, mgr.): Dark.—PARK OPERA HOUSE (J. L. Gilson, mgr.): Dark.—ALPHA (E. H. Suerkin, prop. and mgr.): Closed after a successful season May 22; work will be commenced immediately on the $25,000 addition, which will give Erie one of the largest and most comfortable vaudeville houses along the circuit, and will have seating capacity for about 1,500 and a stage which will carry the biggest acts on the road. In the Fall, when completed, it will be under the joint management of E. H. Suerkin and H. T. Foster.—COLONIAL (Clarence R. Cummins, mgr.): Lolo Cotton, the little Sioux Indian girl, known as Lolo the Mystic, dumfounded her audience at all performances 24-29. The Shubert Quartette is as good as can be produced. Margaret Hauk (local), vocalist, in descriptive songs, won applause and played to capacity business.

TEXAS.

CLEBURNE.—BROWN'S OPERA HOUSE (J. R. Johnson, mgr.): Metropolitan Stock co. May 17-22; fair co.; business poor; weather bad.—COSY CORNER (King Brothers, mgrs.): Russell Brothers, vaudeville, moving pictures; attendance fair.—REST (Annie Clements, mgr.): Moving pictures and illustrated songs; performance and business good.

ARENA.

WESTON, W. VA.—John Robinson's Circus May 18 pleased very large crowds; two performances.

LARAMIE, WYO.—Hagenbeck and Wallace's Circus 18. Ringling Brothers July 30.

WILLIMANTIC, CONN.—Leon W. Washburn's Show packed tent May 21; good show. Frank Robbins' Circus 29.

FAIRFIELD, IA.—Gollmar Brothers' Circus May 20.

SUNBURY, PA.—Barnum and Bailey's Circus appeared here 9 and gave one of the best shows on the road. This circus had not been here in twenty-one years.

RICHMOND, VA.—Gentry Brothers' Circus 14 drew packed tents.

URICHSVILLE, O.—The Hagenbeck-Wallace Shows 18 did a big business. Show was fine.

OIL CITY, PA.—Cole's Circus and Menagerie showed to two large crowds. The parade was a big feature.

NEW BRUNSWICK, N. J.—Ringling Brothers' Circus exhibited here 19, and the tent both afternoon and evening held two large crowds, who were greatly pleased by the excellent feats therein displayed. Buffalo Bill and Pawnee Bill are booked to exhibit here June 8. Carnival week 24.

FORT DODGE, IA.—Ringling Brothers' Circus will show here July 20. Hagenbeck and Wallace Circus is also booked for July.

WARREN, PA.—Cole Brothers' Circus 18 to large attendance; show gave entire satisfaction.

PETERSBURG, VA.—Gentry Brothers' Shows 12; good, to fair business.

KINGSTON, N. Y.—Ringling Brothers' Circus 25. Buffalo Bill June 8.

SOUTH BEND, IND.—The Hagenbeck-Wallace due here 24. Barnum and Bailey will show June 19.

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Poet's Love Affair, The. By J. Burnett Larrie.

Poulailler, Le; comedy in three acts. By T. Bernard.

Presidiaria, La; sketch in one act. By V. de la Vega; music by Jose Padilla.

Price That Paid, The; play in four acts. By C. de Lima.

Pride of Regiment; play in one act. By F. D. Bone.

Princess Irina; drama in four acts, after Turgenieff's novel, "Smoke." By I. Badanes and M. Katz.

Promised Land, The; drama in four acts. By A. Davis.

Property Man and the Show Girl, The; comedy sketch. By Le Fevre and St. John.

Psychic Current, The; one-act play. By W. H. Fairbanks.

Question of Type, A; one-act play. By L. Fuller.

Quiet Fourth of July, A; sketch in one act. By J. M. Cumming.

Right's Might; drama. By J. J. Gleason and F. McGlynn.

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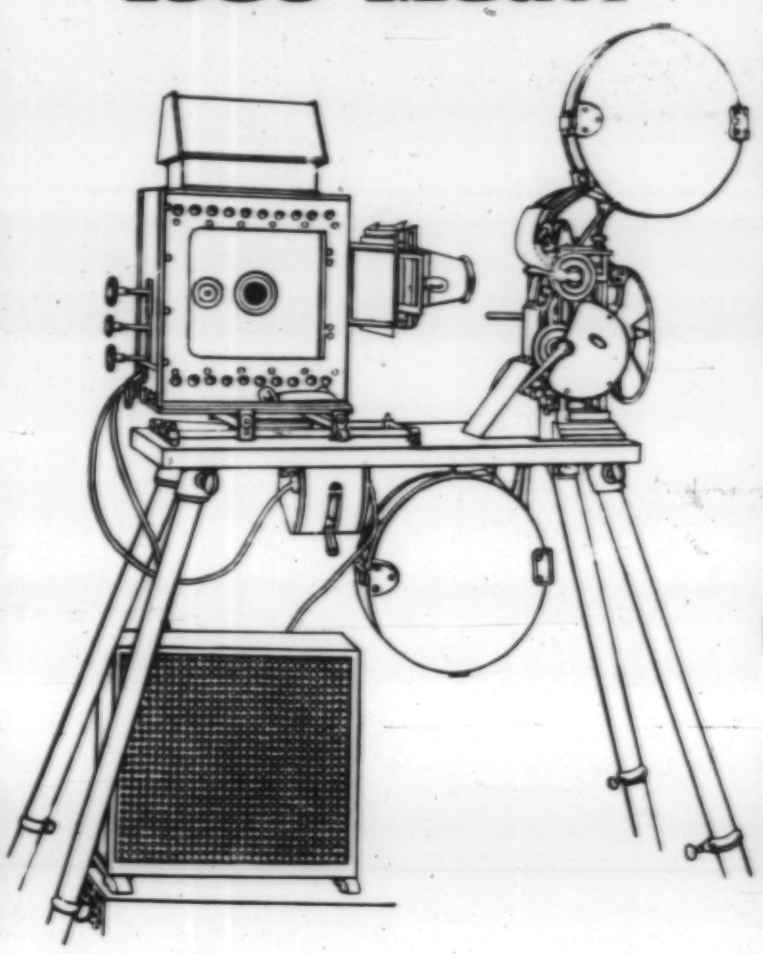

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Ropes of Sand; comedy-drama. By J. McK. McBarron.

Rose o' Plymouth-town, A; romantic comedy in four acts. By Beulah Marie Dix and Evelyn Greenleaf Sutherland.

Rube and His Ma; rural comedy-drama in three acts. By William and Josephine Giles.

S. M. el Botijo; play in one act. By J. Jackson Veyan and L. de Larra; music by Tomas Torregrosa.

Sal de Espuma. By M. Mihura and R. Gonzalez; music by Penella and Castilla.

Sangre Aragonesa; sketch in one act. By E. Yuste Arias; music by Alvarez Lopez.

Scandal in the Family; musical farce. By M. Libby.

Shlitz the Great; dramatic composition in two acts. By B. Gerard.

Signet of the Emperor, The; playlet in one act. By H. C. Whorf.

Sky Pilot, The; fantastic sketch in three scenes. Devised, written and staged by W. J. Wilson; music by John S. Zamecnik.

Sleep of Love, The. By J. O. Gray.

Smoker at Jolly Good Fellows' Club, No. 1; dialogue. By H. B. Proehl.

Snow Queen, The; musical drama. By G. W. Hoffmann.

Sombra del Manzanillo, La; comedy in one act. By E. Lopez-Marin; music by Gregorio Mateos.

Spongers, The; or, The Native Born. By Mrs. Lydia F. Peaster and Madeleine Mills.

Suffragettes, The; play in three acts. By George L. Raymond.

Swami, The; drama in four acts. By C. E. Banks.

Tale Confided by the Woods; in five acts. By Ludwig Nicholovius.

Tale of the Train, The; monologue. By B. B. Hayward.

Ten Years After; play. By E. G. Gerson.

Terrible Night; A; comedy in four scenes. By W. B. Young.

Third Partner, The; drama of greed, in three acts. By G. Folsom.

Through a Window; drama in four acts. By G. N. Andrews.

Thur ins Freie, Die; comedy in three acts. By Oscar Blumenthal and Gustav Kadelburg.

Timber Thief, The; comedy-drama in four acts. By G. Westerfield Ward.

Tim's Redemption; play in one act. By F. Angus.

Titiritera, La; melodrama in one act. By J. and V. Garcia Revenga and E. Zaballos; music by Jose Padilla.

Toros en Aranjuez; sketch in one act. By A. Caamano and I. Soler; music by Manuel Nieto.

Toys, The; play in three acts. By H. A. McAnarney.

Trilby's Return to Life; dramatic composition in one act. By B. Gerard.

Trust de las Mujeres, El; comedy in one act. By R. Asensio Mas and J. Capelle; music by Geronimo Gimenez.

Try Out Act, The. By George Nagel.

Turkish Rug, The; one-act comedy. By U. Clayton.

Turn About Is Fair Play; farce in one act. By C. M. Lindsay.

Two Hearts and a Jack; farce in one act. By Charles Horwitz.

Uncle Horace. By Joseph L. Valentini.

Under Dog, The. By William Harlowe.

Undoing of Job, The; comedy in three acts. By J. Strong.

Unwitting Vengeance, An; drama. By E. A. Page.

Upstart, The; comedy in three acts. By T. Barry.

Vacation Days; or, Village by the Sea. By Snitz Moore.

Vainquers, Les; piece in four acts. By E. Fabre.

Vara Calor; comedy in one act. By S. M. Granes and E. Polo; music by Maestro Luis Arnedo.

Viaje de Placer; comedy in one act. By R. Galvan Candela; music by Esteban Anglada.

Virginia; or, A Story of the War. By Colin C. Taylor.

What Happened at Midnight; drama in one act. By R. W. Graham.

Visit from the Plummer, A. By Harry Pepper.

When the Ticker Ticks; one-act play. By E. C. Ranck.

Winterfeast, The. By Charles Rann Kennedy. Harper and Brothers, publishers, New York and London.

With the Fleet. By Mrs. Joseph Allen Physioc.

Woman the Cause of It All, A; one-act sketch. By A. Manovill.

World and His Wife, The. By Charles Frederic Nirdlinger; after the verse of Jose Echegaray's El Gran Galeoto.

Ya se Van los Quintos, Madre; sketch in one act. By A. R. Alfaro; music by Tomas Breton.

Youth's Ambition; or, Winning a Husband. By Frank Mahaney.

1588; comedy in one act. By W. Pearce.

Undine; tragedy in four acts. By Whitworth Wynne.

Unforeseen, The. By M. Odelle.

Up in the Clouds; one-act vaudeville sketch. By E. Ranford.

Vampire, The; play in three acts. By E. A. Woolf and George Sylvester Viereck.

Victoria; story with songs, three acts. Written by George V. Hobart; composed by Victor Herbert.

Virginia; original play in four acts. By E. Katz; adapted to the requirements of the stage by Scott Marble.

Wally, La; lyric opera in four acts. Music by A. Catalani; English version by Helen J. Harvitt.

Wanted, a Wife; one-act farce. By V. A. Barber.

War of the Rose, The; pantomime dance. By Cordelia, Nora, Jennet and Emmie Stewart.

We Won't Go Home Until Morning. By Aaron Hoffman.

Weakling, The; three-act American play. By H. C. Barnes.

Weg zur Holle, Der; drama in three acts. By Gustav Kadelburg.

What Money Can't Buy; dramatic sketch in one act. By E. F. Payne.

When Hubby Realizes; comedy in one act. By W. R. Abrams and A. Johns.

Where the Forest Ends; play in four acts. By P. Sheffield.

Whip Wonder, The. By Fred Lindsay.

Window Dresser's Flirtation, The; one-act comedy. By A. J. Laub.

Wooing of Wilhelmina, The; comedy in three acts. By Thomas Littlefield Marble.

Wrecking Joke, The. By L. G. Smith.

Wrong Room, The. By Edwin D. Cahn.

Xartella. By F. C. Dieudonne.

Yens Yenson from Yersey. By Jule Walters and Louise Llewellyn.

Zera; one-act vaudeville. By G. H. Hamilton.

Zeuge, Der; drama in one act. By Richard Fellinger.

His Last Race; one-act playette for three people. By C. M. Dale.

His Second Choice; play in three acts. By J. J. Karniol.

Hoodlum's Holiday, The; musical comedy in two acts. Book, lyrics and music by J. G. Gibson.

Insurance Agent, The. By S. Liebert.

Invalid's Dream, The. By Bestella Grieves.

Issue, The. By Harrison Steele.

Janitor, The; one-act comedy. By Arthur Manovill and Dennis Mullen.

Jap, The. By W. G. O'Doherty.

Jasper's Troubles; farce in one act. By Theodore A. Doucet.

Jostar Long from Hamden Corners; dramatic composition. By C. De Monde.

Juventud, Juventud; comedy in one act. By A. M. Viergol.

Ketcham Pardon, The; dramatic sketch. By W. Ellis.

King's Palace, The. By Anna Louise Strong.

King's Peril, The. By J. G. Gray.

Lady from England, A; monologue. By B. B. Hayward.

Last Round Up, The; story of the plains. By W. Collins.

Law and the Father; melodrama in three acts. By W. F. Pfarr.

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DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): New York city Dec. 27-June 5.
BACHELOR (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., May 10—indefinite.
BEVERLY OF GRAUSTARK (A. G. Delamater, mgr.): Chicago, Ill., May 30—indefinite.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): New York city Nov. 30—indefinite.
BLUE [illegible] (Sam S. and Lee Shubert, Inc., mgrs.): [illegible], Ill., May 23—indefinite.
CLIMAX, THE (Joseph Weber, mgr.): New York city April 12—indefinite.
COLLIER, CHAS. L. (Chas. L. Jackson, mgr.): Waco, Tex., May 31-5.
COLLIER, WILLIAM (Charles Frohman, mgr.): New York city May 10—indefinite.
DEITORS (J. M. Allison and Henry M. Ziegler, mgrs.): Providence, R. I., May 31-5.
DIXEY, HENRY E. (Henry W. Savage, mgr.): Chicago, Ill., April 12—indefinite.
DODGE, SANFORD: O'Neill, Neb., May 31, 1, Wayne 2, Madison 3, York 4, Lexington 5, Cozad 6, Broken Bow 7, Ansley 8, Ord 9, York 10, David City 11, Stromsburg 12.
DREW, JOHN (Charles Frohman, mgr.): San Francisco, Cal., May 24-5, Los Angeles 7-12.
ENGLISHMAN'S HOME (Charles Frohman, mgr.): Chicago, Ill., May 24-5.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Salt Lake City, U., May 31-2, San Diego, Cal., 5, Los Angeles 7-12.
GAME OF LOVE: New York city May 24—indefinite.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): New York city Sept. 29—indefinite.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos Grismer, mgrs.): Chicago, Ill., April 25—indefinite.
GOING SOME (Sam S. and Lee Shubert, Inc., mgrs.): New York city April 12—indefinite.
GOODWIN, NAT: Portland, Ore., 3, Tacoma, Wash., 4, 5, Victoria, B. C., 7, Vancouver 8, 9, New Westminster 10, Bellingham, Wash., 11, Everett 12.
GREAT JOHN GANTON (Sam S. and Lee Shubert, Inc., mgrs.): New York city May 3—indefinite.
GREET PLAYERS (Ben Greet, mgr.): Butte, Mont., 1.
GREET PLAYERS (Ben Greet, mgr.): Philadelphia, Pa., 2-4.
HILLIARD, ROBERT (Frederic Thompson, mgr.): New York city March 24—indefinite.
HOUSE NEXT DOOR (Cohan and Harris, mgrs.): New York city April 12—indefinite.
KESSLER, DAVID: Milwaukee, Wis., 1, Detroit, Mich., 2, 3, Toledo, O., 4, Cleveland 5.
MAN FROM HOME (Liebler and Co., mgrs.): New York city Aug. 17—indefinite.
MANNERING, MARY (Sam S. and Lee Shubert, Inc., mgrs.): Omaha, Neb., 3-5.
NARROW PATH (F. Ray Comstock and A. H. Woods, mgrs.): New York city May 31—indefinite.
NAZIMOVA, MME. ALLA (Sam S. and Lee Shubert, Inc., mgrs.): Spokane, Wash., May 31, 1, Butte, Mont., 4, 5.
OUT IN IDAHO (F. N. Brush, mgr.): Fort Fairfield, Me., 1, Woodstock, N. B., 3, McAdam 4, Fredericton 5, St. John 7-9, Moncton 10, Chatham 11, Sackville 12.
PAIR OF COUNTRY KIDS (G. Jay Smith, mgr.): Neillsville, Wis., 1, Marshfield 2, Merrill 3, Wausau 4, Tomahawk 5, Minocqua 6, Rhinelander 7, Antigo 8, Crandon 9, Wabeno 10, Oconto Falls 11, Laona 12, Escanaba, Mich., 13.
REVELERS (Sam S. and Lee Shubert, Inc., mgrs.): Washington, D. C., May 24-5.
ROBSON, ELEANOR (Liebler and Co., mgrs.): New York city Jan. 25-June 5.
SERVANT IN THE HOUSE (Henry Miller, mgr.): Chicago, Ill., May 31-5.
SERVANT IN THE HOUSE (Henry Miller, mgr.): Spokane, Wash., 7-12.
SHEA, THOMAS E. (Cohan and Harris, mgrs.): Toronto, Ont., May 3-June 5.
SINS OF SOCIETY (Brooks and Dingwall, mgrs.): Chicago, Ill., April 14—indefinite.
SOTHERN, E. H., AND JULIA MARLOWE (Sam S. and Lee Shubert, Inc., mgrs.): New York city May 31-19.
STAHL, ROSE (Henry B. Harris, mgr.): London, Eng., April 19—indefinite.
STARR, FRANCES (David Belasco, mgr.): New York city Jan. 19-June 5.
THIRD DEGREE (Henry B. Harris, mgr.): New York city Feb. 1—indefinite.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Chicago, Ill., April 12—indefinite.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Boston, Mass., April 19—indefinite.
WARFIELD, DAVID (David Belasco, mgr.): New York city May 24-5.
WYOMING GIRL (Wm. Wainsher, mgr.): Newberry, Mich., 2, Ishpeming 4.

STOCK COMPANIES.

ACME (C. O. W. Schultz, mgr.): Everett, Wash.—indefinite.
ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 17—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ARMORY (Louis Van Welthoff, mgr.): Binghamton, N. Y., May 10—indefinite.
BAKER (Geo. L. Baker, mgr.): Portland, Ore., Sept. 6—indefinite.
BALDWIN-MELVILLE: Nashville, Tenn., May 10—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BONSTELLE, JESSIE (F. Ray Comstock, mgr.): Buffalo, N. Y., April 26—indefinite.
BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.
BRADY'S LAKE (Ralph T. Kettering, mgr.): Brady's Lake, O., May 27—indefinite.
BROADWAY PLAYERS: Oakland, Cal.—indefinite.
BROWN, SHERMAN: Milwaukee, Wis., May 3—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
CALLICOTTE: Galesburg, Ill.—indefinite.
CALUMET (John T. Connors, mgr.): South Chicago, Ill.—indefinite.
CAMDEN (M. M. McCallums, mgr.): Camden, N. J., May 17—indefinite.
CARTER, MRS. LESLIE: St. Louis, Mo., May 22-19.
CLARKYDE VAUDEVILLE PLAYERS (Harry Clark, mgr.): Chicago, Ill., April 5—indefinite.
COLUMBIA (Frank G. Long, mgr.): Columbia, S. C., May 17—indefinite.
COLUMBIA PLAYERS (Messrs. Metzerott and Berger, mgrs.): Washington, D. C., May 3—indefinite.
CONNESS AND EDWARDS': Stapleton, S. I.—indefinite.
COOK (Charles Emerson Cook, mgr.): Springfield, Mass., May 17-July 10.
COUNTISS, CATHERINE (E. D. Price, mgr.): Grand Rapids, Mich., April 11—indefinite.
COURTNAY-MORGAN: Alpena, Mich.—indefinite.
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 28—indefinite.
CUMMINGS (Ralph E. Cummings, mgr.): Montreal, P. Q., April 5—indefinite.
CUMMINGS' COMEDIANS: Montreal, P. Q., May 3—indefinite.
DE LACY, LEIGH (Monte Thompson, mgr.): Brockton, Mass., April 12—indefinite.
DELMAR GARDENS: St. Louis, Mo., May 23—indefinite.
DORNER: Yonkers, N. Y., May 20—indefinite.
ELLEFORD: Honolulu, Hawaii, April 11—indefinite.
EMPIRE (A. A. Spitz, mgr.): Providence, R. I., April 26—indefinite.
EMPIRE (Empire Theatre Co., mgrs.): Dallas, Tex., March 22—indefinite.
EUCLID AVENUE (Wm. J. Wilson, mgr.): Cleveland, O., May 24—indefinite.
FERRIS: Minneapolis, Minn., June 5—indefinite.
FRIEND PLAYERS (Arthur S. Friend, mgr.): Milwaukee, Wis., Sept. 14—indefinite.
FULTON (Jess B. Fulton, mgr.): Lincoln, Neb., Oct. 18—indefinite.
GLASER, VAUGHAN: Detroit, Mich., April 4—indefinite.
GLASS PLAYERS: Shreveport, La.—indefinite.
HARNED, VIRGINIA: Suns Souci, Chicago, Ill., May 22-June 12.
HAYWARD, GRACE (Geo. M. Gatts, mgr.): Lincoln, Neb., May 23—indefinite.
HERMAN, SELMA (Burton and Wiswell, mgrs.): Seattle, Wash., April 11—indefinite.
HICKMAN-BESSEY (Jack Bessey, mgr.): Chicago, Ill.—indefinite.
HOLLAND, MILDRED (Edward C. White, mgr.): Cleveland, O., April 26-June 5.
HOME: Hutchinson, Kan., May 26—indefinite.
HUNTER BRADFORD: Hartford, Conn., May 10-Indefinite.
KEATING, VIRGINIA: Madison, Wis., May 10—indefinite.
KEITH'S: Portland, Me., April 19—indefinite.
KLIMT PLAYERS (George Klimt, mgr.): Chicago, Ill., Feb. 21—indefinite.
LEWIS AND HIGGINS (Edgar Lewis and Wm. H. Higgins, mgrs.): Newark, N. J., April 26—indefinite.
LONERGAN (Lester Lonergan, mgr.): Kansas City, Mo., May 11—indefinite.
LONG (Frank E. Long, mgr.): Kansas City, Mo., Feb. 7—indefinite.
LYCEUM (Ed. Kelsey, mgr.): Toledo, O., April 25-June 19.
LYCEUM PLAYERS: Rochester, N. Y., May 17—indefinite.
LYCEUM THEATRE (Louis Phillips, mgr.): Brooklyn, N. Y., Aug. 10—indefinite.
LYNN STOCK (George D. Mackay, mgr.): Lynn, Mass.—indefinite.
LYRIC: Minneapolis, Minn., Sept. 24—indefinite.
LYRIC: Portland, Ore.—indefinite.
MACK, WILLARD (Willard Mack, mgr.): Salt Lake City, U., Jan. 11—indefinite.
MACKEY (Geo. D. Mackey, mgr.): Lynn, Mass., May 17—indefinite.
McLEAN (P. C. McLean, mgr.): South Bend, Ind., Jan. 11—indefinite.
McRAE (Henry McRae, mgr.): Tacoma, Wash.—indefinite.
MAJESTIC: Utica, N. Y., May 10—indefinite.
MANHATTAN (Jack Parsons, mgr.): Charleston, S. C.—indefinite.
MILLBROOK (Harry McKee, mgr.): Portsmouth, O., May 7-July 31.
MILLER, CHARLES: Rochester, N. Y., April 26—indefinite.
NEILL: St. Paul, Minn., May 30—indefinite.
ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
OUR OWN (W. E. Rice, mgr.): Ft. Wayne, Ind., March 21—indefinite.
PAGE: Redwood, Va.—indefinite.
PAIGE, MABEL (M. Richie, mgr.): Jacksonville, Fla., Feb. 8—indefinite.
PANTAGE'S PLAYERS: Seattle, Wash., Aug. 9—indefinite.
PAYTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 10—indefinite.
PERUCHI-GYPZENE (C. D. Peruchi, mgr.): Jacksonville, Fla., April 11—indefinite.
POLI (S. Z. Poli, mgr.): Springfield, Mass., May 10—indefinite.
POLI (S. Z. Poli, mgr.): Waterbury, Conn., May 10—indefinite.
POLI (S. Z. Poli, mgr.): Wilkes-Barre, Pa., May 1—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., May 17—indefinite.
POLI (S. Z. Poli, mgr.): Bridgeport, Conn., May 17—indefinite.
POLI (S. Z. Poli, mgr.): Hartford, Conn., May 24—indefinite.
POLI (S. Z. Poli, mgr.): Worcester, Mass., May 24—indefinite.
POYNTER, BEULAH: Cleveland, O., May 10—indefinite.
PRINGLE, DELLA: Boise City, Ia., July 20—indefinite.
RENTFROW (J. N. Rentfrow, mgr.): Houston, Tex., Dec. 20—indefinite.
ROBER, KATHERINE (S. Bastable, mgr.): Syracuse, N. Y., May 17—indefinite.
SANS SOUCI: Chicago, Ill., May 22 indefinite.
SEYMOUR, DONNA: Lowell, Mass., May 3—indefinite.
SHIPMAN, GERTRUDE (Lawrence R. McGill, mgr.): Buffalo, N. Y., May 24—indefinite.
SNOW, MORTIMER: Albany, N. Y., May 10-June 26.
STONE HILL (Frank Grave, mgr.): Peoria, Ill., April 5—indefinite.
THALIA (Max Moscowitz, mgr.): New York city May 14—indefinite.
VALE, TRAVERS: Manchester, N. H., May 10—indefinite.
VALENCIA: San Francisco, Cal., Sept. 12—indefinite.
VAN DYKE-EATON: Milwaukee, Wis., Feb. 28—indefinite.
WARD COMEDY (Hugh J. Ward, mgr.): Perth, West Australia, June 1-July 10.
WIETING (Nathan Appell, mgr.): Syracuse, N. Y., May 17—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.—indefinite.
WOODS (A. H. Woods, mgr.): New York city March 15—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., May 15—indefinite.
YALE (Monte Thompson, mgr.): New Bedford, Mass., April 19—indefinite.

REPERTOIRE COMPANIES.

BARRIE STOCK (Edwin Barrie, mgr.): San Antonio, Tex., April 25-June 5.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): Lebanon, N. H., May 31-5, Newport 7-12.
BROWN PLAYERS: Laramie, Wyo., May 31-5.
CALLAHAN DRAMATIC: Webb City, Mo., May 30-5, Miami, Okla., 6-12.
CARROLL COMEDY (Ion Carroll, mgr.): Johnstown, Pa., May 31-26.
CHAPPELL-WINTERHOFF STOCK (Harry Chappell, mgr.): Hover Park, Lima, O.—indefinite.
CHASE-LISTER (Clint Robbins, mgr.): Jefferson City, Mo., May 15—indefinite.
CHICAGO STOCK (Chas. H. RossKam, mgr.): Detroit, Mich., May 16—indefinite.
COOK, CARL W.: Logansport, Ind., May 31-5.
CULHANE'S COMEDIANS (Will E. Culhane, mgr.): Princeton, Ind., May 31-13.
CUTLER STOCK (F. L. Cutler, mgr.): Leedey, Okla., May 31-5.
CUTTER STOCK (Wallace R. Cutter, mgr.): Piqua, O., May 17-June 19.
DONOHUE PLAYERS (George Donohue, mgr.): Hamilton, Mont., May 31-5.
DOUGHERTY STOCK (Jim Dougherty, mgr.): Neenah, Wis., May 31-5.
EMPIRE STOCK: Muskogee, Okla., May 31-5.
FENBERG STOCK (Geo. M. Fenberg, mgr.): Washington, Pa., May 31-5.
GIFFORD PLAYERS (Adolph Gifford, mgr.): Bellevue, Ia., May 31-5.
HALL, DON C.: Decatur, Ind., May 31-5.
HARCOURT COMEDY (Chas. K. Harris, mgr.): Wheeling, W. Va., May 31-12.
HARVEY STOCK (J. S. Garside, mgr.): Escanaba, Mich., May 31-5.
HARVEY STOCK (Southern: Harvey D. Orr, mgr.): Emporia, Kan., May 31-5.
HICKMAN-BESSEY (F. W. Jenks and Guy Hickman, mgrs.): Bartlettsville, Okla., May 30-5, Oklahoma City 6-12.
IMSON, BURT: Ambrose, N. D., May 31-5.
KENNEDY, ALICE (W. A. Partello, mgr.): Mansfield, O.—indefinite.
KEYSTONE DRAMATIC (Max A. Arnold, mgr.): Brooks, Me., May 31-2, Hartland 3, Dexter 4, 5, Belfast 7-9, Bucksport 10-12.
KLARK, GLADYS (J. E. Balfour, mgr.): Somersworth, N. H., May 31-2.
LAPORTE, MAE (Joe McElroe, mgr.): Muscatine, Ia., May 31-5.
LATIMORE AND LEIGH: Braddock, Pa., May 31-5.
LYRIC STOCK: Excelsior Springs, Mo., May 31-12.
METROPOLITAN STOCK (F. J. McCarthy, mgr.): Okmulgee, Okla., May 31-5.
NORTH BROTHERS' COMEDIANS: Hot Springs, Ark., May 17-June 12.
PARTELLO STOCK (Central: Ed. R. Moore, mgr.): New Castle, Pa., May 31-12.
PARTELLO STOCK (Eastern: H. J. Leland, mgr.): Newark, O., May 23—indefinite.
PARTELLO STOCK (Western: Harry J. Spellman, mgr.): La Crosse, Wis.—indefinite.
ROSAR-MASON STOCK (E. C. Rosar, mgr.): Frankfort, Ind., May 31-5.
SELMAN STOCK (Joseph Selman, mgr.): St. John, N. B., May 24-5.
SHERMAN STOCK: Waterloo, Ia., May 17—indefinite.
SPEDDEN-PAIGE STOCK (Sam Spedden, mgr.): Sisseton, S. D., 1-3, Groton 4, 5.
TAYLOR STOCK (H. W. Taylor, mgr.): Homestead, Pa., May 31-12.
THAT STOCK (D. Otto Hitner, mgr.): Springfield, O., May 3—indefinite.
TURNER, CLARA (Ira W. Jackson, mgr.): Youngstown, O., May 31-5.
WALLACE STOCK: Lynchburg, Va., May 31-5.
WAYNE STOCK: Roanoke, Va., May 31-5, Lynchburg 7-12.
YANKEE DOODLE STOCK (Geo. V. Halliday, mgr.): Manistique, Mich., May 31-5.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Cleveland, O., June 7—indefinite.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Washington, D. C., May 3—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Detroit, Mich., May 10—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., April 26-June 5.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., April 12—indefinite.
ALASKAN (Wm. Cullen, mgr.): Chicago, Ill., April 11—indefinite.
BLACK PATTI TROUBADOURS (Voelckel and Nolan, mgrs.): Mandan, N. D., 1, Bismarck 2, Jamestown 3, Fargo 4.
BOSTON IDEAL OPERA (F. O. Burgess, mgr.): Peoria, Ill., May 10—indefinite.
BOY AND THE GIRL (Carle-Marks, Inc., mgrs.): New York city May 31—indefinite.
BROADWAY MUSICAL COMEDY (Roy Chandler, mgr.): Buenos Aires, S. A., May 19—indefinite.
BROKEN IDOL (R. C. Whitney, mgr.): Boston, Mass., May 31-5.
BURGOMASTER (Wm. P. Cullen, mgr.): Oakland, Cal., 30-June 1, Chico 2, Red Bluff 3, Eugene, Ore., 4, Albany 5, Portland 6-9, Everett, Wash., 10, Ellensburg 11, No. Yakima 12.
CANDY SHOP (Chas. B. Dillingham, mgr.): New York city April 27—indefinite.
CARLE, RICHARD (Carle and Marks, mgrs.): Chicago, Ill.—June 6—indefinite.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Phoenix, Ariz., June 5-Aug. 2.
DE ANGELIS JEFFERSON (F. Ray Comstock, mgr.): New York city April 10—indefinite.
ENGLISH GRAND OPERA: Milwaukee, Wis., May 30—indefinite.
FERRIS-HARTMAN: Portland, Ore., May 17-5.
GAIETY OPERA: Galesburg, Ill., May 3—indefinite.
GERMAN COMIC OPERA (Leon Berg, mgr.): New York city May 24—indefinite.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): Chicago, Ill., April 10—indefinite.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): New York city Feb. 1—indefinite.
GIRL FROM YAMA (Alfred A. Aarons, mgr.): Philadelphia, Pa., May 3—indefinite.
GLASER, LULU (Sam S. and Lee Shubert, Inc., mgrs.): Boston, Mass., May 31-12.
GOLDEN GIRL (Mort. H. Singer, mgr.): Chicago, Ill., Feb. 15—indefinite.
HOPPER, EDNA WALLACE: St. Louis, Mo., May 30—indefinite.
ITALIAN GRAND OPERA (Gustave Hinrichs, mgr.): New York city May 17—indefinite.
MANHATTAN OPERA (Robt. H. Kane, mgr.): Worcester, Mass., May 30—indefinite.
MERRY WIDOW (Western: Henry W. Savage, mgr.): Seattle, Wash., May 30-12.
MIDNIGHT SONS (Sam S. and Lee Shubert, Inc., and Lew Fields, mgrs.): New York city May 22—indefinite.
MURRAY AND MACK (John H. Blackwood, mgr.): Los Angeles, Cal., May 2-July 10.
NATIONAL OPERA: Chicago, Ill., May 3—indefinite.
POWERS, JAMES T. (Sam S. and Lee Shubert, Inc., mgrs.): New York city Feb. 11—indefinite.
PRINCESS MUSICAL COMEDY: San Francisco, Cal., March 1—indefinite.
QUEEN OF THE MOULIN ROUGE (Thomas Ryley, mgr.): New York city June 1—indefinite.
RED MILL (Chas. B. Dillingham, mgr.): Oswego, N. Y., 1, Kingston 4.
RICE AND CADY MUSICAL COMEDY (D. E. Russell, mgr.): St. Louis, Mo.—indefinite.
ROBINSON OPERA (C. L. Robinson, mgr.): Montreal, P. Q., May 17—indefinite.
RORICK'S GLEN (Herbert Salinger, mgr.): Elmira, N. Y., May 24—indefinite.
ROYAL COMIC OPERA (Frank E. Tripp, mgr.): Williamsport, Pa., May 31—indefinite.
ROYAL OPERA: Memphis, Tenn., May 3—indefinite.
SUNNY SOUTH (J. C. Rockwell, mgr.): Lubec, Me., 1, Machias 2, Cherryfield 3, Ellsworth 4, Bar Harbor 5, Bucksport 7, Old Town 8, Belfast 11, Camden 12.

MINSTRELS.

BRYANT'S: Coney Island, N. Y., May 22-June 26.
DE RUE BROTHERS: Richford, Vt., 1, Newport 2, Barton Landing 3, Lyndonville 4, Woodsville, N. H., 5.
DOCKSTADER'S, LEW (Chas. D. Wilson, mgr.): St. Louis, Mo., May 30-5.
GUY'S (A. L. Guy, mgr.): Oil City, Pa., May 31-2, Franklin 3-5.

BURLESQUE.

BEHMAN SHOW (Jack Singer, mgr.): Washington, D. C., May 31-5.
BURLESQUE STOCK (E. A. Fischer, mgr.): Los Angeles, Cal.—indefinite.
DINKINS' STOCK (T. W. Dinkins, mgr.): Philadelphia, Pa., May 24—indefinite.
FOLLIES OF THE DAY (Barney Gerard, mgr.): New York city May 10—indefinite.
JERSEY LILIES (Wm. S. Clark, mgr.): Baltimore, Md., May 31-5.
MISS MANHATTAN: Cleveland, O., May 31-5.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Brooklyn, N. Y., May 31-12.
RIALTO ROUNDERS (Dave Kraus, mgr.): Toronto, Ont., May 31-5.
TOREADOR STOCK: Buffalo, N. Y., May 17—indefinite.
WATSON'S (W. B. Watson, mgr.): Philadelphia, Pa., May 17-June 26.

BANDS.

CONWAY'S (Patrick Conway, mgr.): Idora Park, Oakland, Cal., May 10-5.
CREATORE (Ed. S. Guzman, mgr.): White City, Chicago, Ill., May 15—indefinite.
D'URBANO: Luna Park, Chicago, Ill., May 17—indefinite.
ELLERY: Coliseum Gardens, St. Louis, Mo., May 23-19.
FISHER AND HIS EXPOSITION ORCHESTRA (C. L. Fisher, mgr.): Battle Creek, Mich., 1, Lima, Ind., 2, White Pigeon, Mich., 3, Kalamazoo 4, 5.
GATTI'S: Brandywine Park, Wilmington, Del.—indefinite.
GREGG'S IMPERIAL: Fontaine Ferry, Louisville, Ky.—indefinite.
LEMLEIN'S, PHIL: Luna Park, Coney Island, N. Y.—indefinite.
LIBERATI: Chicago, Ill.—indefinite.
MARTORANA'S MILITARY: Washington Park, Philadelphia, Pa., May 22—indefinite.
NATILLEO: Delmar, St. Louis, Mo., May 1-Sept. 4.
NAVASSAR LADIES' ORCHESTRA: Riverview Park, Chicago, Ill.—indefinite.
PRYOR: Philadelphia, Pa., May 29-26.
ROYAL ARTILLERY (Jos. De Vito, mgr.): Atlantic City, N. J.—indefinite.
TOSSO'S, EMILE: West End, New Orleans, La.—indefinite.
VESSELLO, MARCO: Sans Souci, Chicago, Ill., May 22—indefinite.
WEBER'S MILITARY BAND (J. C. Weber, mgr.): Cincinnati, O., May 23-12.

CIRCUSES.

BARNUM AND BAILEY'S: York, Pa., 1, Lancaster 2, Reading 3, Allentown 4, Easton 5, Williamsport 10.
BOSTOCK'S ANIMALS: Coney Island, N. Y.—indefinite.
BUFFALO BILL AND PAWNEE BILL: Washington, D. C., May 31, 1.
GOLLMAR BROTHERS: Clarion, Ia., 1.
101 RANCH WILD WEST (Miller Bros., mgrs.): Mt. Morris, N. Y., 1, Hornell 2, Elmira 3, Waverly 4, Cortland 5, Little Falls 7, Amsterdam 8, Troy 9, North Adams, Mass., 10, Pittsfield 11, Springfield 12.
HAGENBECK AND WALLACE: Dubuque, Ia., 1, Waterloo 2, Des Moines 4.
RINGLING BROTHERS': Boston, Mass., May 31-5.
ROBBINS', FRANK: Westerly, R. I., 1.
ROBINSON'S, JOHN: Kittanning, Pa., 1.
SELLS-FLOTO: Seattle, Wash., May 31, 1.
WASHBURN'S, L. W.: Franklin, Mass., 1.
WHEELER'S, AL. F.: Ware, Mass., 1.

MISCELLANEOUS.

ADAMS, JAMES: Portsmouth, Va., May 31-5.
ADAMS, JAMES, VAUDEVILLE (C. F. Haraden, mgr.): Louisa, Ky., May 31-5.
BURNS-JOHNSON FIGHT PICTURES: Newark, N. J., May 31-5.
BURNS-JOHNSON FIGHT PICTURES: Spokane, Wash., 3-6.
BURNS-JOHNSON FIGHT PICTURES: Philadelphia, Pa., May 31-5.
HERBERT AND ARMSTRONG'S SHOW: Fair Grove, Mo., May 31-June 5.
HONEST BILL'S SHOWS: Swanton, Neb., 1, De Witt 2, Wilber 3, Crete 4, Milford 5.
HOWE'S, LYMAN H., TRAVEL PICTURES: Kansas City, Mo., May 16-June 19.
LEWIS SHOWS: Beatrice, Neb., May 31-5.
LINKS, BILLY: Xenia, O., 31-June 1, Crawfordsville, Ind., 2-5.
LUCKY BILL'S SHOW: Waterloo, Neb., 1, Valley 2, Arling 3, Fremont 4, Cedar Bluffs 5.
PATTERSON SHOWS: St. Charles, Mo., May 31-5.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): Cape Town, South Africa, June 2—indefinite.
SEVENGALA (Walter C. Mack, mgr.): Orange, N. J., May 31-5.
THOMPSON ENTERTAINERS (Frank H. Thompson, mgr.): Mount Sterling, Wis., 1-5.

VAUDEVILLE JOTTINGS.

A private performance for the benefit of the clergy of New York was given on May 29 at noon at the Plaza Music Hall, when James K. Hackett and E. M. Holland presented The Bishop's Candlesticks before a select and invited audience. Noted representatives of the clergy of the metropolis were present and thoroughly enjoyed the dramatic offering. Al Davis officiated as host, being the representative of William Morris at this theatre.

Estelle Wordette and Jules Kusell have an offer to appear in a new production by Mort Singer for musical comedy.

Julius Steger will continue under the management of E. F. Albee and Martin Beck, notwithstanding phenomenal offers from the Morris Circuit and Broadway managers. He will open in Philadelphia in his latest act, The Way to the Heart, August 23 and has two years' booking from then on, covering both Eastern and Western circuits.

C. Blanche Rice and Jack Wyatt are making a tour of the Pacific Coast in Hal Davis' well known sketch, The Unexpected, in which they are enjoying much success.

Press Eldridge will sail for Europe on the S. S. "Ryndam" on June 1. He says he will first go to Munich and will visit London about Aug. 1.

Charles Bonnell and Mabel Craig have been making a distinct hit in Charles Horwitz's one-act playlet of The Money Game, for which they have obtained all acting rights.

Mr. and Mrs. Lydia Yeamans Titus sailed on the S. S. "Baltic" last Saturday for London, where Mrs. Titus will fill contracts which prevented a longer visit in America. They expect before long to return to this country.

Jehan Bedini, of Bedini and Arthur, will sail for Europe in June, returning in time to open at the Victoria on July 5. Next season they will appear in a new burlesque attraction, which Bedini is writing, and will produce for Sam Scribner, to be called Oh You Woman. It will be under Mr. Scribner's direction.

Victory Bateman, assisted by Neal Barrett, is playing the Keith and Proctor Circuit in Canada, presenting Wedded Bliss.

Frank Dale, the eccentric fellow, scored a big hit at the Gotham, Newark, N. J., last week.

Manager Frank Holland, of the Family Theatre, Brazil, Ind., was presented with an elegant umbrella by the members of the bill playing his house, consisting of McCormick and Wallace, Wilson and Hawthorne, and Nancy Lee Rice, on Wednesday, May 19.

The Great Lester has signed for the Summer season on the Victoria Roof.

Haines and Vidocq open in Newark June 7, and have a number of weeks to follow in and about New York.

Montgomery and Moore sail June 21 for Europe and will open July 5 at the Palace for a two weeks' run. Further engagements are to be determined at the expiration of that time.

Genee Pollard will spend the Summer with friends in Cleveland and reopen with the World Beaters again in the Fall.

Many rumors have been published of late regarding Eva Tanguay and her relations with various individuals, hinting that she was or was about to be married. The latest of these stories had to do with Edward Darling, private secretary to E. F. Albee. A daily newspaper printed in Louisville, Ky., stated emphatically that Mr. Darling and Miss Tanguay were married. When seen by a MIRROR representative, Mr. Darling said: "I wish you would deny these stories. There is no truth in them whatsoever."

Edward Trautman has joined the Romany Opera co. as musical director, and will play vaudeville during the Summer and next season.

Margaret Moffat in Awake at the Switch will jump from Portland, Ore., to London, playing there probably July 12 and 19.

Lole Fuller sailed for Europe on the S. S. "Cleveland" last Saturday, May 22. Next season she will return with fifty of her pupils in dancing, with whom she will appear in America. Miss Fuller will tour the entire continent, including Canada and Mexico, presenting a programme of classic and other ballets. Henry Russell, director of the Boston Opera House, has engaged Miss Fuller and her company for the ballet of his company. M. A. Hanson will direct her tour.

Sam Edwards will shortly appear in a new sketch entitled The Father, by Sewell Collins. Martin Beck has accepted Collins' Blue Danube and will produce it under his personal direction for the Orpheum road show. Fine Feathers, another sketch by the same author, will be produced soon, with Nina Collins as the feature.

The rumor that the Bijou Circuit, controlled by Felber, Shea and Coutant, would be allied with William Morris, Inc., has been denied by H. H. Felber. On Saturday he said to a MIRROR representative: "Kindly deny the story which appeared in one of the theatrical papers recently that the Bijou Circuit may become allied with William Morris, Inc. Personally I will do some booking of foreign acts for the Morris Circuit, as I have done in the past with others. But the Bijou Circuit has not at present, and in all probability never will have, any direct connection with the William Morris offices or with any other concern. We are running our own circuit independently."

J. R. Allen, professionally known as Nella, who has been managing Dreamland, in Lincoln, Neb., will return to vaudeville in the near future, putting on an act of his own.

Tina Russell, who is appearing in a new vaudeville act supported by a chorus, is receiving favorable press comments, and the act is said to be scoring a hit.

The Asahi Troupe of Japs is an act now playing the Bijou Circuit that is said to be making a big hit. They were brought over here at the time of the Jamestown Exposition and so successful have they been that they have remained ever since.

Charlotte Townsend, who has made such a hit over the Orpheum and United time in The Troubles of Two Working Girls, will spend the Summer at her country place in New Jersey, where she has a lodge facing a beautiful mountain lake. Miss Townsend will again present her sketch next season and very likely will have a new offering as well.

T. P. J. Power's Scotch band, called The Kilties, is meeting with phenomenal success in Australia. They will play all of the principal cities in Tasmania and then will go to western Australia.

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WOMEN.

Aldrich, Muriel, Maude Allen, Belle Ashlyn, Daisy Ashton, Anna Abbott, Mrs. L. E. Atwood, Stella Archer, Mary Angelus, Mrs. Ed Anderson, Della Aubin, Vivian Anderson, Thelma Aandre.

Beban, Mae, Mirian Barry, Marion Barre, Jennie Buckley, Mabel Bert, Amelia Barleon, Helen Blythe, Grace Brown, Edith Bradford, May Bouton, Odette Bordeau, Elsie Baker, Marion Bray, Yolande Bugbee, Viena Bolton, Mercedes Bock, Mae Bennett, Arline Bennett, Gussie Belcher, Brownie Billings, Marguerite Blake, Kate Blancke, Stella Beardsley, Carmolin Brown, Helen Berkeley, Elsie Beraide, Anna M. Bittner, Mrs. F. Beamish, Mrs. J. H. Benner, Winifred Burgess, Christine M. Bruce, Ethel Browning, Eugena Besserrer, Maud Brown, Elizabeth Brice, Geneva Bontwell, Betty B. Bancroft, Mabel Brownell, Alice Baxter, Henrietta Brown, Beardsley Sisters.

Cusack, Clara, Ethel Clifton, Florence Craig, Maude Covart, Edythe Chapman, Anna Carson, Hildia Cocroli, Margaret Connyee, Josephine Cole, Madge C. Cook, Mattie Crofts, Mrs. Frank J. Conroy, Una Chadwick, Dixie Compton, Mrs. W. H. Carter, Catherine Crawford, Bonnie Clark, Marguerite Carlin, Sadie Claflin, Constance Crawley, Bessie Clayton, Bertha Creighton, Hortense R. Clement, Hallye Clogg, Edith Crolius.

Delaney, Helen, Norma De Argo, Rose C. Darling, Billy Davenport, Margaret Peg de Bohmar, Helen Drew, Ada Deaves, Dorothy Dempsey, Nellie Dixon, Clara Dollard, Elsie Delmar, Dotty Dale, Dollie Davis, Mabel Day, Dorothy W. Dean, Dorothy Dane, Helen Douglas, Elizabeth De Witt, Dickie Delaro, Mme. N. de Orsy.

Eames, S. Mona, Rose Evens, Edith Ellis, Louise Everts, Mabelle Elliott.

Forest, Edith, Fay Fairchild, Carolyn Friend, Wilhelma Francis, Mrs. M. E. Fraser, Minnie Fuller, Florence Francis, Laura Frankenfeld, Helen Faulkner, Florence Sisters.

Gabriel, May V., Alice Gray, Kitty K. Griffith, Marie Gebhardt, Norma Gregg, Phyllis Gilmore, Mrs. Bert C. Gagnon, Jessie Gillette, Grace Griswold, Mildred Grover.

Hammond, Pauline, Florence Hayden, Leslie Holdsworth, Nina Herbert, Mary Hampton, Minerva Hangeros, Mazie Hartford, Ethel Hulme, Hazel M. Hall, Grace Henderson, Gladys Hanson, Carroll Hamilton, Beth Harkness, Lillian M. Hall, Sarah Hubert, Ella Howard, Frances Hemric, May Hosmer, Flossie Hope, Charlotte Henna, Mary Hawes, Mary C. Henderson, Marie Horton.

Ingram, Beatrice, Emma B. Ince.

Jones, Jennie, Mme. Jornelli, Mae Joyce, Pauline Jacobus, Ellen James, Florence Johnstone.

Knoll, Josephine M., Florida Kingsley, Esthel Kyle, Pauline Kean, Edith Kohnle, Florida J. King.

Lind, Grace, Nina Lawrence, Hattie B. Ladd, Jeffreys Lewis, Adele Lawless, Mabel Leichman, Marie Leonard, Grace Lloyd, Irene Lee, Anna Lloyd, Mincola Lane, Grace Leonard, Vivian Lorne, Anna Leonard, Dorothy La Mar, Edna Lyle.

Martin, Isadore, Sue Morrow, Sadie Martinot, Mary H. Moody, Louise Margaret, Alice Mortlock, Mrs. D. Montrose, Sadie D. Myers, Adelaide Manola, Violet Marsden, Abita Morgan, Ethel Millard, Alma Miller, Thais Magraue, Irene Manning, Lillian B. Mattice, Gertrude A. Morrell, Anitra MacTavish, Mrs. Jos. Mack, Beatrice McKay, Mrs. Frank McCormack, McNutt Sisters.

Neal, Octavia, Hazel Neason, Hortense Nielson, Edith Nearion, Mrs. Hale Norcross, Mabel Niven, Beatrice Noyes.

Platt, Aurora, Adelaide Prince, Ida J. Paetz, Mrs. Rob't Pitken, Gertrude Perry, Jane B. Pattison, Corinne Pendleton, Bernice Parker, Salome Park.

Quintell, Minnie M., Sarah J. Quinn.

Rudesell, Laura, Meta Rogers, Helene Raymond, Gay Rhea, Ada Rehan, Georgia Russell, Mae Reardon, Adelaide Redmonds, Helen Robertson, Dorothea Read, Gertrude Rutledge, Frederica Raymond, Elizabeth Roy.

Shaw, Mabel, Leila Shaw, Helen Singer, Mrs. Roy Smith, Edith Swayne, Pauline L. Saabye, Rose Street, Ethel Smith, Gertie Steele, Ella Schafer, Jessie B. Sterling, Vera Stanley, Fannie Stedman, Mrs. T. D. Sullivan, Mrs. Edw. Stewart, Fritzi Smith, Myrtle Selwyn, Maude C. Shaw, Winnie St. Clair, Jessie Stoner, Gretchen Sherman, Beth Summerville, Florence Spreen, Helen Scotten, Ruth Shepard, Grace Sherwood, Gladys Stephen, Mildred Stoker, Christine Stone.

Tanner, Mat, Adelaide Thurston, Beth Tate, Nonie Torrens, Virginia D. Trescott, Helen Taylor, Mary Taffe, Edith Talbot, Irene Timmons, Gertrude Thurston, Mabel Trunnell, Anna C. Turner.

Vincent, Katherine, Eva Van Osten, Henrietta Vaders, Baroness Von Zieber.

Watts, Marion, Irene Ward, Emily A. Wellman, Louise Willis, Bessie Warren, Helene Wilson, Edith Whylie, Marie Watson, Ethel Wright, Jessie Wallace, Eva Wescott, Dolly Wilmot, Rose Williams, Minnie Williams, Alice Weeks, Mabel F. White.

Young, Jessie O.

MEN

Alton, Sherman, Dan Altus, Everett Aldrich, Tom C. Alken, Jno. Adanis, W. H. Adams, Lester Alden, Edward Avolo, Frank Alworth, Wm. C. Andrews, P. Aug. Anderson, H. D. Allen, Jno. Alexander, Ed. B. Adams, Herbt. Aldrich, Ed. Anderson.

Baxter, F. Owen, Royal Barron, Dan'l Bagnell, A. I. Bert, Rich'd Bartlett, Jno. D. Bertin, Fred Browne, J. A. Braidwood, W. E. Belcher, F. S. Beresford, Jno. J. Braham, Geo. B. Berrill, Lorraine Buchanan, Edwin Brewster, Theo. Bixler, H. R. Butler, Wm. Bramwell, Ormand Butler, Jno. J. Burke, Roger Barker, J. Alb. Browne, S. E. Bennington, C. M. Brume, Augustus Balfour.

Cooper, Claude, Lew D. Cohan, Wm. Clifford, Tom Clifton, Joe Collins, W. J. Connor, A. G. Cooper, Jr., Garrett Campbell, S. F. Cairns, J. Leonard Clark, Harry Crawley, La Reine Cumley, Frank Carmen, Stephen J. Cornelius, Victor Colwell, Burleigh Cash, Walter Cartwright, A. B. Churchill, F. Campeau, Frank Crane, Whitney Collins, Lee S. Cooper, Chas. Clark, Geo. Cohee, C. D. Carter, F. C. Cooper, Harry M. Collins, Bert C. Carber, M. B. Curtis, Chas. Cohn, Jack Collins, Ellsworth Conser, H. Cooper Cliffe, Robt. F. Chandler, Harry D. Carey, Richardson Cotton, Sam Combs, Jas. R. Cooley, Jack Chagnon, Wm. Christy.

Darling, Frank, D. Carlos Du Bois, Rex de Rosselli, Joe F. Duval, Linton De Wolfe, Chas. H. Dervanee, Maurice Darcy, Wm. Dortin, Paul A. Drenler, Adam Dockney, Will J. Donnolly, Allen Doone, W. E. R. Du Bois, Eddie Denoyer.

Evans, Edwin, Robt. Eldridge, Dave Elmer, Geo. Ebner, J. K. Emmett, Chas. F. Elliott.

Francis, J. C., Frank Folsom, Jules Ferrar, Paul Francis, Robt. C. Finney, Gerald Fitzgerald, Charlie Fulton, Jack Fischer, W. S. Freeman, Jack Fritze, Geo. A. Fuller, Romaine Fielding, Kaufman Friedlieb, Max Figman, Ernest Filkins, Gilberta Faust, C. W. Freeman, Tom Fitch, Wm. D. Fitzgerald, Harry J. Freeman, L. J. Fuller.

Grasser, Wm., Ernest Glendenning, Carl Gantwoort, Milton Gills, W. F. Granger, Howard Gale, Chas. A. Goettler, W. E. Gorman, H. J. Glun, Habe Greenleaf, H. Granover, C. P. Grenecker, Edward Geming, Jas. R. Glick, Harry Gibbs, Jno. H. Garrison, Wills M. Goodhue, Cliff R. Gill, Elmer E. Gillihan, Eddie Gorman.

Hall, Kennick, Alb. J. Hall, Alex. Henry, Sam Harris, H. O. Haves, Chas. Herrera, David Holland, Chas. H. Henderson, W. O. Hurst, Mahlon Hamilton, M. J. Haydon, Orville Harrold, V. T. Tal. Henderson, Fred Hayes, Oscar F. Hodge, J. H. Hewitt, Felix Haney, Geo. K. Henry, P. L. Hammond, Wm. Hatter, J. C. Hickey, Victor Herbert, Jno. S. Hale, Fred Hylands, Jno. Hanley, H. G. Hocker, Jno. R. Hymer, Wadsworth Harris, Melvin Hunt, Lew Harris, Alb. Hanson, Arthur Hull, Geo. Howell, Percy Herbert, Harvard and Cornell.

Ince, Ralph W.

Johnson, H. M., Orrin Johnson, Harold Johnson, Oliver Johnson, Noel Johnson, Henry M. Johnson, Thos. P. Jackson, Arthur B. Jennings, K. C. T. Jackson.

Kearney, E. J., Louis Kramer, Frank Kildav, Geo. Kelly, Jno. Kennedy, H. Kleinman, Charlie Knapp, Lee Kugel, Bennett Kilpack.

Leslie, H. Scott, Frank Lladdis, Amber Lawlord, Ed. Lawrence, Percy F. Leach, Robt. Lathian, A. N. Lyons, Alb. Livingstone, Billy Link, Fred Latimer, Francis K. Lieb, David M. Leigh, J. J. Lodge, Homer Lind, Wm. Lloyd, Percy G. Lennon, W. C. Lavine, Maurice Lavigne, M. P. Lewis, Ira J. Lamotte, C. L. Landry, Leon and Adeline.

Mutchler, Fred, Clayton L. Mix, Clark Marlboro, Harry Mainhall, Jas. A. Marcus, R. F. Morrell, Geo. Mansfield, Geo. R. Moore, Wilbur Martin, Sid Mason, Geo. O. Morris, Carlyle Moore, W. H. Miles, Craig Meyers, Grant Mitchell, Wm. Mansar, M. F. Manton, Chas. A. Morton, Geo. F. Moore, Lee F. Moran, Edson R. Miles, Jno. R. Mack, O. C. Mack, Fred McGee, Fred'k Macklyn, Alden MacCluskie, P. McCullough, Mike McGarry, Jules McVicker, Frank McCormack, Herbt. McKenzie, Jas. J. McCormack, Noble McDonald, Fred McGuirk, Walter McMillan, Carl D. McCullough, Norman McCourt, Nell McKinley, Robt. McDowell, F. D. McEntee.

Nierhous, Herman, W. O. Nessel, Harry C. Norman, Marx Nathan.

Odbert, J. J., Clinton D. Ogden, Geo. Olmi, Eugene Ordway, Will O'Nell, O'Brien and Mack.

Piper, Rich'd C., C. A. Pendleton, E. M. Peters, Sidney E. Pilson, Wm. A. Partello, Geo. L. Patch, A. T. Pearlstone, Harry Price, Rich'd Pitman, J. R. Phillips, Harry A. Pearson, Alb. Plantadosi, Martin Pache, Chas. Pusey.

Quibby, C. C.

Reaver, Vernon, Al Roberts, Bert Rawlinson, Jack Rose, Dan'l R. Ryan, Frank Readick, Ralph Ramsey, Ray Raceford, McKee Rankin, Jno. B. Rogers, E. G. Rogers, Will J. Ruff, Pat Reilly, Chas. Richard, Geo. Rosener, Pliney F. Rutledge.

Simms, Elliott J., Jack Standing, Edward Smith, Ralph Samone, Chas. Sanford, Frank Sheridan, Jas. Shea, Guy Swain, A. I. Scammon, F. C. Stanley, Sandy Savage, Will H. Stevens, C. J. Sutphen, Arthur Speight, W. B. Smith, Chas. C. Silk, Alf. Sutherson, H. R. Schutter, Carl Stockdale, Ford Spangler, Harry Schroder, Seymour Stratton, J. H. Sutter, Morrie Streeter, C. L. Southern, C. G. Scribner, Geo. Sidney, J. F. Sheehan, Frank Stammers, Bert Sussman, Walter Sherwin, Harry S. Sheldon, Monroe Salisbury, Carlisle Shelby, Harry C. Sawyer, J. M. Sapolis.

Tynan, Brandon, Jess Travers, Neil Twomey, Wm. Taggert, David Trattel, Alex. Thompson, Thos. Thompson, Fred'k Thomson, Chas. Taylor, Frank M. Totten, Jas. C. Tracy, Col. Wm. A. Thompson.

Vroom, Edward, Alexander Von Wilzel, Harry Von Dell.

Whitman, Frank R., Fred B. Watson, Eugene Wilson, Lee Waddell, Alvin S. Williams, Jos. K. Whitmore, Walfred W. Wilson, Geo. Wharnuck, Frank Woodey, Sam B. Wilson, L. E. Walters, Richd. Wilson, Harry West, Hap Ward, F. J. Waelder, Jno. P. Wade, John Westley, Wayne Comedy Co.

York, Charley, Aubrey Yates, Frank Young, M. A. Yack.

Zinn, A. M.

REGISTERED MATTER.

Clara Paulet, Dorothy Dane, Grace St. Clair, Henriette Brown, Wellington Playter, Jas. Corte, Harry S. Sheldon, M. J. Faust, Sidney McCardy, Ernest Franconi, Franklyn Whitman, F. A. Demerest.

CORRESPONDENCE

ARKANSAS.

JONESBORO.—OLYMPIC THEATRE (J. J. Sinclair, mgr.): The Banks, Breazele Duo, Dean and Price, Chris Christopher, moving pictures and illustrated songs.——MAJESTIC (Collins and Bridger, mgrs.): Majestic Lady Minstrels, headed by the Williams Sisters; John Collins in illustrated songs, and the Majestograph.——LYCEUM (Bleich and Mack, mgrs.): Moving pictures and Forgy Malone in illustrated songs.——GRAND (Bleich and Mack, mgrs.): Moving pictures and Miss Boston in illustrated songs.

LITTLE ROCK.—MAJESTIC (Saul S. Harris, mgr.): 10-15: Willie Harris, Joe Neimeyer and Four Shop Girls, Haywards-Pistel co., Will Dockray, Chester and Grace, the Garnellas, Mae Taylor, and Hugo pleased good business. This week: Gypsey Wayfarers co., Alice Mortlock and co., Musical Bennetts, Valvena and Fresk, Miss Coy De Trickey, Claude Thardo, and Douglas and Douglas.

PINE BLUFF.—ELKS' (C. E. Philpot, lessee; S. E. Wilhoite, mgr.): Shatenelli, Brown, and Dale and Carreg May 17-22; good business. Top, Topsy and Top and the Velcons 24-29.——MAJESTIC (D. H. Brown, mgr.): Boyle Brothers, Ripley and Haines, and Dorothy Earle to S. R. O. 17-22. Martin and Max and Charles Hoey 24-29.

MOBILE.—LYRIC (Neubrik Brothers, mgrs.): Maxine Wells, Tokio Murati, the Musical Stipps, Celia Roston, and Lyricgraph May 24-29; good bill; fair business.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): Nat Goodwin May 24-26.——LIBERTY (H. W. Bishop, mgr.): Bishop's Players in Tennessee's Pardner 17-23; good performance, to fair attendance. The Road to Yesterday 24-30.——BROADWAY (G. C. Smith, mgr.): Smith's Stock co. presented A Texas Sheriff; fair performance; business satisfactory.——ORPHEUM (George Ebey, mgr.): Zelie De Lussan, Mrs. Horton Forrest Phipps, Four Sisters Amatis, Lillian Mortimer and co., Elsie Schuyler, Angela Dolores, the Melnotte Twins, and the Grigolatis' Aerial Ballet 17-23 to capacity houses; pleased greatly.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Ferris Hartman in It Happened in Nordland 6 pleased good house.

COLORADO.

LA JUNTA.—THEATRE (H. H. Bourne, lessee and mgr.): Gilmore Brown's Comedy Players May 17-19 and matinee in The Taming of the Shrew, A Night Out, David Garrick's Love, and The Sculptor's Dream; poor business.——ITEM: S. E. Busser, superintendent reading rooms, Santa Fe System, presented Leland Stanford University Glee and Mandolin Club 22; good, to capacity.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): Picturesque Salomy Jane was given a fine scenic production by the Hunter-Bradford Players to large and appreciative audiences. Marion Lorne, Edmond Elton, Clarence Handysides, George Deyo, Eugene O'Brien, John Findlay, and Helen Tracy portrayed principal roles with artistic finish May 17-24.——HARTFORD (Emerson Taylor, mgr.): The Cook Stock co. repeated their previous success in The Girl of the Golden West, and were reinforced by Frank Keenan, who played with the original co. Large audiences all the week, 17-24.——POLI'S (S. Z. Poli, prop.; G. N. Hanscomb, mgr.): The Summer stock co. was successfully launched 24. When We Were Twenty-one was presented and pleased large audiences. Staging and acting good. Arthur Maitland as leading man won much favor. Blanche Shirley as leading woman sustained the good impression previously made here. Aubrey Beattie, Josephine Fox, Dollie Davis, Dixie Crozier, Salita Salona, Allan Coombs, Julia Varney, and Messrs. McQuarie, Doyle, Barwold, and Mason, under the direction of Joseph Byron Totten; good work.——SCENIC (H. C. Young, mgr.): Has played all season to almost capacity house, but marked an increase of attendance with the following bill: Eugene Curtie, Charles Anderson, Maida Dupree, Katherine Ryan, and new pictures 24-29.——ITEMS: The much heralded Lambs' Star Gambol at Parsons' 25 was a success both financially and artistically. A large audience paid $5 a seat, and boxes sold as high as $70 each. The street parade, headed by Victor Herbert and his band of fifty, was given a great ovation. The principal clubs extended the freedom of their quarters, which was appreciated.—Hartford and Boston were the only New England cities in which they played, and the matinee here began at 1 and lasted until 4 o'clock. The receipts amounted to about $3,500.—The usual Tuesday matinees at Parsons' and the Hartford were called off, and the stage boxes were bought by the managers of these cos. and occupied by members.

A. DUMONT.

NEW LONDON.—LYCEUM (Jackson and Sheedy, mgrs.): Young and Harris in In the Wilderness, Warren and Brockway, Cardowni Sisters, Bell and Caron, and pictures; business fair.——BIJOU (Sheedy and Jackson, mgrs.): The Violet Dailey continues to amuse good audiences.——NEW ORPHEUM (Bullock and Davis, mgrs.): Excellent pictures and the Marion Littlefield Trio held over from last week; business great.——NICKEL (Moran Brothers, mgrs.): Cameraphone and other pictures; business good.——ITEM: Warren Corey, formerly property man at the Lyceum, left May 19 to join the Taylor Stock co.

NEW BRITAIN.—KEENEY'S (Claude J. Stilbert, mgr.): Bill was headed by La Triska. Others were: Ben Hibert, Taneen and Claxton, Renard Brothers, with the usual good motion pictures to good business May 24-29.——SCENIC (Hallaby and Co., mgrs.): The Steinert Thomas Trio, the Duval Sisters, Nightingale, and moving pictures 24-29 to good business.

WATERBURY.—POLI'S THEATRE (J. H. Clancy, mgr.): Talking pictures and vaudeville pleased audiences. The vaudeville features are: Nada, the Water Queen; the Gypsy Quartette, and Thomas Benton, Carnahan, Jr., May 24-29 pleased audience and filled house.——THE JACQUES (D. E. McNamara, mgr.): Poli's Stock co. appeared in Salomy Jane 24-29 to capacity house.

NORWICH.—AUDITORIUM: Very good bill May 24-29, consisting of Three Musical Millars, Arthur Moor, Llacombe Brothers, Davis and Thorndike, and pictures; attendance very good.——BREED'S (Charles McNulty, lessee): Business excellent.——RODERICK: Good houses.

FLORIDA.

JACKSONVILLE.—DUVAL THEATRE (W. J. Walker, mgr.): Keith and Proctor vaudeville attraction every night; good business.——AIRDOME (A. J. Clark, mgr.): Polite vaudeville to good business every night.——PAIGE THEATRE (Charles Richie, mgr.): Mabel Paige and stock co. in Don't Tell My Wife May 17-22 pleased fair audiences. Same players in Midnight Express 24-29.——DIXIE THEATRE (J. H. Rugbee, mgr.): The Patriot, by the Daughters of the Revolution, 19, was a local success.

GEORGIA.

ATLANTA.—LYRIC (Hugh L. Carleton, gen. rep.): Pilson Musical Comedy co. May 17-22 in A Trip to Chinatown. Robert Harby, Henrietta Lee, Marie Cahnatown, Robert Harby, Henrietta Lee, Marie Fanchonetti, and Dan Marble in the principal roles; excellent co.; S. R. O. every night. Edna May Spooner 24-29.——CASINO (Henry L. DeGive, res. mgr.): Opening of season 17-22 at Ponce De Leon; an excellent bill, as follows: The Musical Stipps, Knox and Aldin, the De Witts, the Sterlings, and the Le Volos, to good business. Wills Musical Comedy co. 24-29.——BIJOU (Henry L. DeGive, res. mgr.): 17-22, excellent bill, as follows: Boulden and Quinn, Griffith-Thelma co., Kramo Brothers, Ed. and May Woodward, and motion pictures; fine business.——POSEY (S. E. Posey, mgr.): Illustrated songs and moving pictures, George A. McDaniel and Edwin C. Dawson, singers; fine business.——ALCAZAR (Harry Greene, mgr.): Illustrated songs and moving pictures, with Harry Greene in illustrated songs and Jack Lamey in character songs; S. R. O. business.

AUGUSTA.—GRAND (Harry Bernstein, res. mgr.): Noodles Fagin, Worth and Delmar, Mlle. Alma, Jack and Clara Roof, and motion pictures May 24; first-class business; well pleased.——LAKE VIEW CASINO (Harry Bernstein, res. mgr.): The Vernon co. 24-29 in The Unwritten Law and Sapho pleased fair attendance.

IDAHO.

BOISE CITY.—NEW PINNEY (Walter Mendenhall, mgr.): A Message from Mars May 19 pleased good house. Picture show 21, 22; poor attendance.——TURNER: Della Pringle Stock in Tom, Dick and Harry 17-22; fair business.——ORPHEUM: Pictures and vaudeville; good houses.——THE BOZ and BOISE STAR: Pictures; all doing fairly well.——PARK: C. W. Parker's co. 17-22; nearly 2,000 admissions daily.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.): Andantino Club May 24.——ITEM: Magic and Scenic, moving pictures and illustrated songs, to big business.

ILLINOIS.

ELGIN.—OPERA HOUSE (Jencks and Prickett, mgrs.): The Village Post Office (local), auspices of Samaritan Rebekah Lodge 120, I. O. O. F., 18; well patronized. Elizabeth Harrison, who took leading female part, scored local hit. High-class vaudeville week of 24, with split bill Thursday night, in connection with moving pictures, under direction of Del S. Smith.——ITEMS: All the moving picture houses turned people away last Saturday night and are doing well.—Jessie Noble sang the songs at the Opera House last week.—The New Trout Park will be thrown open to the public Saturday night, 29. Many improvements have been made.—The Coliseum roller rink at Elgin, Ill., has been converted into a Summer concert hall. Manager C. E. Aldrich is arranging to give concerts during the Summer and has several musical organizations booked. Seating capacity is about 2,000. Light refreshments will be served during concerts. The opening attraction was Bach's Milwaukee Orchestra 20-22, with Clementine Malek, vocal soloist, and was well received by Elgin's musical people. DeBona's Italian Orchestra comes 28-31. On nights when there is nothing in a musical way moving pictures will be displayed and songs will be sung.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.; S. B. Harrington, res. mgr.): Professor Hering (lecture) May 20 pleased. Mary Mannering in The Independent Miss Gower 29.——MAIN STREET (Davis-Churchill Circuit, mgrs.; Harry Billings, res. mgr.): The Boston Ideal Opera co. in Said Pasha 24-30; third week of co.; they have pleased and engagement ends 30, and theatre will have stock balance of Summer.——STONE HILL (Frank Grove, prop.): Stock co. have been pleasing patrons very much.——PRINCESS (J. Frank Holliday, mgr.): Princess Four, illustrated songs, J. Frank Holliday, moving pictures, and two amateur nights each week; have been drawing hugely.——AL FRESCO PARK (Vernon C. Slaver, mgr.): Lone Bill's Wild West has been drawing large crowds to park. Park will probably beat records of other Summers, as street car accommodations to and from park have been mostly improved.

GREENUP.—EWART THEATRE (J. P. Ewart, mgr.): Shrum and Hutchinson Vaudeville co. May 22 to S. R. O. Same co. week 24. Co. includes Marvelous Hutchinson, boneless wonder; Ruth Lake, in singing specialty; Professor Von Shrum, hoop manipulator, slack wire artist and juggler, assisted by Bertha Burton; Hutchinson and Lake, in comedy and dramatic sketches; moving pictures, and illustrated songs.——LYRIC THEATRE (H. Pate, mgr.): Legrange and Gordon, novelty musical team and refined comedy, 20-22; good business. Hillard and Phillips in comedy sketches 24-26. Bradley and Reno, acrobats, 27-29. Moving pictures and illustrated songs all week.

QUINCY.—EMPIRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Professor Hering (lecture) May 24; large audience. Bartl-Miller wrestling match 25 drew crowded house. The Yankee Doodle Boy 30.——BIJOU (Patrick and McConnell, mgrs.): Week 17-24: Abrensmeyer, Burnett and Major, Frank Reehan, J. V. Mitchell, and Bijougraph; good bill and attendance. 24-31: Nelson Dean and co., Ezler and Welsh, Carroll and Lamont, and Tint. Welch.——ITEM: The season at the Bijou closed 31.

ROCKFORD.—GRAND (George C. Sackett, mgr.): Marie Doro in The Morals of Marcus May 14 pleased good house. Mary Mannering in The Independent Miss Gower 24; good house. This closed a successful season and Manager Sackett will leave about June 1 for a trip to Europe.——ORPHEUM (A. J. Shimp, mgr.): Mlle. Naomi Ethardo, Hazel White, Theo and co., Sadie Sherman, Foster and Foster, and Mario Trio 17-22 pleased good houses.

WAUKEGAN.—BARRISON THEATRE (Mabel Barrison, owner; A. A. Frudenfeld, mgr.): W. B. Patton and co. May 3; excellent. De Wolf, Francis and Gibson, Cantor and Curtis, Billy Mann, John T. and Jessie Powers, Godfrey Henderson and co., moving pictures, and illustrated songs 24-30; very good bill to S. R. O.——SCHWARTZ THEATRE: Dark.

STERLING.—ACADEMY OF MUSIC (W. F. Lipp, mgr.): Regular season closed May 17 with a very artistic concert by the Schubert Symphony Club and Lady Quartette; full house.——ROLLAWAY (Paul Baxter, mgr.): 17-22 Behan Sisters, Rose Benson, Klint Brothers, Hattie Doyle, Illustrated songs, and moving pictures to packed house nightly.

TAYLORVILLE.—ELKS' (Jerry Hogan, mgr.): Week of May 17-22 Legrange and Gordon, Hayter and Janet, moving pictures, and illustrated songs to excellent business; good bill.——ALCAZAR (Marvin Swartley, mgr.): Week of 17-22 moving pictures and illustrated songs to capacity business.——ITEM: Gollmar Brothers' Circus due here 26.

ALTON.—TEMPLE (W. M. Sauvage, mgr.): George Devoy, Dayton Sisters, Burnett and Major, and Jack Hawkins 9-15. Manager Sauvage will continue during the Summer with pictures, and while this arrangement is on will close the picture business at the Lyric Theatre and redecorate this popular little house.

INDIANA.

FORT WAYNE.—MAJESTIC THEATRE (Rice and Stair, mgrs.): Our Own Stock co. in Alice of Old Vincennes May 10, 11 and 13-16 pleased and played to big houses. Marie Doro 12; co. pleased fair sized house. Our Own Stock co. in Turned Up 17-23; a good comedy; played to packed houses. This is the last week play of Our Own Stock co. Stock co. has made a big hit among Fort Wayne people, and all regretted to see the last week's engagement come. Co. played for 36 weeks, and played to good business at all times. Mr. Nicholson, Mr. Brickert, Mr. Preston, Mr. Atchley, Miss Dunbar, Flora Dorset, Miss Gillingwater, Miss Vance, and Miss Carter, members of Our Own Stock co., have left the city for their homes. Frank Jones, member of co., will remain in Fort Wayne during Summer, and will sing illustrated songs at the Airdome. Manager Rice of Majestic will open his Airdome Summer Theatre which adjoins the Majestic on Sunday, 30; during Summer Majestic Theatre will be remodeled and several changes are to be made.——TEMPLE OF VAUDEVILLE (Frank E. Stonder, mgr.): 24-30 closing week of vaudeville with high-class bill opened to packed house with Six Little Girls and a Teddy Bear, Ward-Klare and co., Nellie Revell, Leo Carrillo, Hickey and Nelson, Eddie Burns and Ida Scharee, Wallace and Hagenbeck Circus, afternoon and evening, 22; two crowded tents; good street parade.

RICHMOND.—GENNETT (Harry G. Somers, lessee; Mrs. Ira Swisher, res. mgr.): The Wayne Stock co. May 20-22 in The Governor. The Wise Guy and the Girl 20, The Circus Girl 21, and Money Makers 22; full house. Billy Links co. 24-29 in vaudeville and musical comedies; good co.——PRISCILLA (auspices of the Richmond Y. M. C. A.).——PHILLIPS' (O. G. Murray, lessee and mgr.): 1-2: The Altons, Del a Phone in The Human Telephone, and Doomsday in The End of the World 24-26. The Three McKees, Mr. and Mrs. Cossar, and Carnello 27-29 pleasing bill with large business; motion pictures and illustrated songs by Miss Thomson, good.——ITEM: The Gennett will close for the Summer 3.

EVANSVILLE.—OAK SUMMIT PARK (Sweeton and Raymond, mgrs.): The park formally opened May 22, matinee and night, to capacity, presenting Meyer Brothers, Allen and Garnier, World's Comedy Four, Kalhass and co. New concessions have been added, viz. The Neero Cabin, The Human Laundry, and several small affairs.——ORPHEUM (Charles H. Sweeton, mgr.): Billy 22-29; Nichols and Smith, Wood and Meadows, Ida Neal, Charles Howison, moving pictures.——ITEM: The Airdome continues light vaudeville to fair houses. Weather kills attendance so far.

TERRE HAUTE.—VARIETIES (Jack Hoeffler, mgr.): Byers and Ehrmann, Hawley and Alcott, Searls and George Edna Davenport, kinodrome 17-23; good houses and a pleasing bill. Howard's musical ponies and dogs, Al. Terrell, Frank O'Dell and Rose Kinley, Lee and Kathryn Haley, kinodrome 24-30.——LYRIC (Jack Hoeffler, mgr.): Lee Beggs and co., Ethel Whitehouse and "Picks," Eddie Burns, Elmore Hatch, kinodrome 17-23; pleasing bill; well patronized; fair business. Jessie Gallagan and co., Jack Hamilton and Dora Daisy, Rhoedell Brothers, and Dutton Bee Front, kinodrome 24-30.

LOGANSPORT.—[illegible] (mgr.): Lucy Knoffler and Joe Wadsell, Floyd Mack, Frank Graham and [illegible] May 24-29 playing to good business.——[illegible] (H. H. Lindsley, mgr.): Moving pictures.——[illegible] (C. Crockett, mgr.): Moving pictures. Professor Wagner, champion piano player, [illegible] of twenty-seven hours.——[illegible] (Harry and Rose Mgrs.): Motion pictures.

SOUTH BEND.—AUDITORIUM (Harry [illegible], mgrs.; E. J. Welsh, bus. mgr.): Mr. and Mrs. Thomaschefsky and capable co. in The Devil May 20 to light business; good performance. The Right of Way 22 to two good houses; fine production, closed their season here. Rose Melville in Sis Hopkins closed the season 29.

IOWA.

EAGLE GROVE.—ARMORY OPERA HOUSE (W. F. Insel, mgr.): Lena Rivers May 20 pleased full house.——COSMO THEATRE (W. S. Burns, mgr.): Bunes and Leslie in Stage Struck Red Boy and the Maid 10-12. Bert and Kidder in When the Circus Comes to Town 12-15. Faunce and Faunce, song and dance, 17-19. Du Bois and Lake, comedy sketch. The First of April, 20-22. Good pictures.——ITEM: Cosmo changed managers. Z. B. Stewart sold to W. S. Barrus. Z. B. Stewart takes up moving picture business, Charles City.

BURLINGTON.—GRAND (Chamberlin, Harrington Co., mgrs.): Season is closed.——ITEMS: Everything is being put in readiness for the opening of the Coliseum at Crapo Park on May 30.—Lee Moses, manager, has booked an opera co. to play Mascot for opening. The co. has been playing in Peoria for two or three weeks, and is commended.—J. Henri Fischer left Wednesday night for Spokane, where he has accepted a position as orchestra leader. It is with sincere regret we lose Mr. Fischer.

DUBUQUE.—GRAND (William L. Bradley, mgr.): Marie Doro in The Morals of Marcus May 24 closed season; excellent performance; small house.——BIJOU (Jake Rosenthal, mgr.): Jane Babcock and co. opened Summer season in Her American Prince 24-29. Same co. in The Jewess 31-5.

FORT DODGE.—MAGIC (H. Spencer, mgr.): Bert and Dorothy Kidder May 20-22. When the circus comes to town good business. Granberry and Lamont, society coons, and La Call and Cody, singing, talking and contortion 24-26.

KANSAS.

INDEPENDENCE.—AIRDOME (W. Rex Bell, mgr.): Earl Stock co. May 15 to large and well pleased audience.——AUDITORIUM (George T. Wakefield, mgr.): Lukens' lions and vaudeville pleased good houses 20-22. The Sage-Furlong Stock co. opened 23 with The Pace that Kills to good business.

COLUMBUS.—McGHIE'S AIRDOME (W. E. McGhie, mgr.): Will open May 27, showing moving pictures first half of week and stock productions the last half. Opening attraction is Breckenridge Stock co. 27-29.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): The Deerings, hypnotists, billed for week 10-15, opened to fair business. Manager Scott, dissatisfied, rang down the curtain, dismissed the audience and canceled the engagement.——HIPPODROME (L. H. Ramsey, mgr.): 10-15 Marie Laurens, the Three McKees, Gus Bartram, the Novelty Trio, and the Imperial Trio.——MAJESTIC (John Elliott, mgr.): 10-15 Woods-Kilduff co., Downard and Downard, the Two Lansings, Grace McEvoy, the Great Labarre, and the Majestiscope to good business.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (Pearce and Scheck, lessees and mgrs.): Week 3 Green and Jolly and moving pictures. Hymn of Praise and First Walpurgis Night, by Choral Society (local), 11. Elijah 12, with Maurice G. Beckwith, conductor; Rose Birely, Grace Bonner Williams, Grace Munson, Dr. Ion Jackson, Gurlym Miles, and the Boston Festival Orchestra Club. Musical Frankfords and moving pictures 13-15. Week 17 Percy and Fulda, Lou Hussey, Calvin and Palmer, and Eva Snyder, with moving pictures.

ANNAPOLIS.—ITEMS: The moving pictures are still doing good business.—Mr. Ebling, of the Lyric, has added vaudeville.—The Ben Greet Woodland Players will give two perform

in The Show Girl's Husband, the Cubanola Trio, Bates and Ernest, Carl McCullough, Lamont's Dog, Cat and Monkey Circus, and the moving pictures, to large houses.——SHEEDY'S (W. A. Bullivant, res. mgr.): A good bill 24-29. The Standard Four, Theo. and Camille LaJess, Hall Sisters, Major James D. Doyle, Richy W. Craig, and the pictures pleased full houses.——ORPHEUM (F. U. Bishop, mgr.): The Musketeer Quartette made a hit 24-29; Winnie Crawford, Lonnie Follett, DeVoie Brothers, Cowley and Delle, and the motion pictures to capacity houses.

WORCESTER.—POLI THEATRE (S. Z. Poli, prop.): Poli Stock co. in The Fatal Card May 24-29; big business. Prisoner of Zenda 31-5.——FRANKLIN SQUARE THEATRE: Opens 31 with stock co., under direction Travers Vale, with The Man on the Box.——WHITE CITY CASINO: opens 31 with the Manhattan Opera co.——WORCESTER THEATRE: Moving pictures and vaudeville; good business.——ITEM: The Queen of the Moulin Rouge billed for Franklin Square Theatre 24, 25, was forbidden by the Mayor.

SOUTH HAMPTON.—ACADEMY (R. L. Foster, mgr.): Cook Stock Players in Strongheart May 26; good attendance.——ALLEN FIELD, SMITH COLLEGE: Open air performance of The Canterbury Pilgrims by the Coburn Players 26 interested good sized audience.——LYMAN HALL: Cook's vaudeville, including Henderson and Thomas, Dixie Norris in character impersonations, cameraphone, moving pictures, and illustrated songs.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Toiman, mgrs.): Eva and Ben Walker, Ferris and Russell, Broadway Quartette, Mead and Trow, and pictures May 24-29; good bills and attendance.——OLYMPIA (A. E. Lord, mgr.): Kelly and Catlin, Kollins and Carmen Sisters, Lilian Houston, Frencelli and Lewis, Ascot and Maxmino, Addie St. Alva, and moving pictures 24-29 pleased good houses.

LOWELL.—OPERA HOUSE (Julius Cahn, owner; Ralph A. Ward, res. mgr.): Dark.——ACADEMY: Moving pictures, vaudeville, travelettes, and illustrated songs; fair business.——STAR: Talking pictures, vaudeville, and illustrated songs; good business.——HATHAWAY (John I. Shannon, mgr.): Dark.

MICHIGAN.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Maud Henderson Stock co. May 31-5.——BIJOU (Allen White, mgr.): Good business; Harry P. Joseph, Misses Bur Dell and Vivian, Whittaker and Darrell, Katherine Paillet, and the Musical Russells 17-22.——ITEM: Professor Lurix, who has been located here for some months preparing his Furth Aerial act, has effected a combination with Freddy and Anna Francen and expects to open in New York about 1.

LANSING.—BAIRD'S THEATRE (F. J. Williams, mgr.): Alloy, Barrington and Swan co, May 17-19, vaudeville; good house and business.——BIJOU (D. J. Robinson, mgr.): 17-22 Washington and Jones, Ioleen Sisters, Harry Van Fossen, and Gus Edwards' Kountry Kids; good business.——ITEMS: Closed vaudeville season 29. Colonial Opera co. for two weeks, change of bill twice a week, 31-12.—Mr. Williams has closed his theatre after very successful business season. Has not decided upon opening date.

JACKSON.—ATHENEUM (H. J. Porter, mgr.): Nancy Boyer Stock co. closed season with packed house May 23.——BIJOU (Frank R. Lampman, res. mgr.): Galetti's monkeys, Frank Rodgers, Johnny McVeigh and his College Girls, Connelly and Webb; pleasing bill 16-23. Tuscano Brothers, William Morrow, Verda Schellbert and co., Begarr Sisters, Eddie G. Ross, Gilroy, Haynes and Montgomery, and pictures 24-30.

KALAMAZOO.—MAJESTIC (H. W. Crull, mgr.): Week May 24: Stanton and Baker, Nellie Nichols, John Harvey and Helen Case, Jim Lucas, Ed. Lavine, and pictures.——ACADEMY OF MUSIC (B. A. Bush, prop. and mgr.): Closed.——ITEM: Oakwood Park opens Decoration Day, under management of Arthur Mulholland. The park is much improved, many attractions being added.

ANN ARBOR.—WHITNEY THEATRE (A. C. Abbot, mgr.): The Red Mill May 22; fine co.; two crowded houses. House closed for season.——MAJESTIC THEATRE (Arthur Lane, mgr.): Johnnie McVeigh and his Dancing Girls, Frank Rogers, the Belmonts, Connelly and Webb; great bill; playing to S. R. O.

ALPENA.—TEMPLE (W. B. Roberson, mgr.): Franklin Stock co. May 24-29 opened with Anita, the Singing Girl, pleasing full house. Home talent 1, 2 in My Boy Jack.——MALTZ OPERA HOUSE (Steele and Denison, mgrs.): Dark.

BENTON HARBOR.—BELL (Harry G. Sommers, mgr.; J. A. Simon, bus. mgr.): Polly of the Circus 14; excellent, to packed house. Mae La Porte 16; good, to capacity. Texas Ranger 23. The College Boy 30.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Montana 17 pleased good house. Just a Woman's Way 20 satisfied small audience. Other attractions: My Boy Jack 28.

PORT HURON.—MAJESTIC THEATRE (L. J. Slevin, res. mgr.): Red Mill May 21; excellent co.; S. R. O.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (E. J. Welsh, mgr.): Dark.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): A Stubborn Cinderella May 19 return); good business. A Pair of Country Kids 23 to capacity house. Burns-Johnson fight pictures 27. Opera House motion pictures 29, 30.——ITEM: Manager Burlingame entertained the Duluth and Winona League ball teams at A Stubborn Cinderella box party.

DULUTH.—LYCEUM THEATRE (C. A. Marshall, mgr.): The Right of Way May 17-19 pleased fair houses. Lillian Russell in Wildfire 31, 1.——BIJOU OPERA HOUSE: Vaudeville and moving pictures; good bill to full houses.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble, lessees and mgrs.): Fatty Felix failed to appear. Moving pictures all week to satisfactory business.

MISSISSIPPI.

ST. JOSEPH.—TOOTLE (C. U. Philley, mgr.): Mrs. Fiske in Salvation Nell May 21; the event of the season; a fine co. and presentation. Mrs. Fiske, Holbrook Blinn, and Hope Latham were perfect in their characters and were repeatedly encored throughout the play. Entire house sold out. The Blue Mouse 23-25. Marie Doro in The Morals of Marcus 27.——LYCEUM (C. U. Philley, mgr.): Week 16-22 motion pictures pleased fair business.——CRYSTAL (Fred Cosman, mgr.): Week 23-29 Wells DeVaux, the Rich Duo, Lukens' seven ponies, Al. Haynes and Julia Redmond and co., L. F. Johnson, Frank Groh, and moving pictures pleased excellent business.

JACKSON.—DIXIE THEATRE (Jack Hall, mgr.): Good business May 17-22: Byrd and Vance, Ray Mapes, Sheffield and Henderson, and moving pictures.——GARDEN THEATRE (The Callicott Co., owners): Big business 17-22; Jimmie Cooper, Winfield Douglas and Moscrop Sisters, Kate Krammer, Trask and Gladden, James H. James, and three independent films.

TUPELO.—OPERA HOUSE (E. W. Armstrong, mgr.): Moredock and Watson's Lady Minstrels May 17, 18, to good business. In Arizona (under canvas) 19 to fair business.

HANNIBAL.—PARK (J. B. Price, mgr.): May Festival May 21, 22 pleased good crowds. A Japanese Lady (home talent) 24. Si Plunkard 12.

MISSOURI.

BUTLER.—ELECTRIC THEATRE (Gough and Walker, mgrs.): Moving pictures; business good.——OPERA HOUSE (J. A. Trimble, mgr.): Dark.

LEXINGTON.—GRAND OPERA HOUSE (Ed Haekker, mgr.): Dark.

MONTANA.

MISSOULA.—HARNOIS (C. A. Harnois, mgr.): The Gingerbread Man May 17 pleased good house. Black Patti 21; star in good voice; pleased fair house. Donahue's Players 24-28. Russian Symphony Orchestra, with the Ben Greet Players, in A Midsummer Night's Dream 29.——FAMILY (F. A. Baxter, mgr.): The Kenmores, Bert Page, Ruth St. Denis, novelty songstress; the Kregars, silver wire experts; McDonald and Carlyle in The Man from Klondike, new motion pictures, and illustrated songs.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung, mgr.): The Blue Mouse May 19; good, to capacity house. Mrs. Fiske in Salvation Nell 20; excellent, to a complete sell out. Lew Dockstader 22; good, to good house. Grace Hayward Stock co. in The Girl from Out Yonder 24-29. Divorcons 31-5. Mary Mannering in The Independent Miss Gower 7.——MAJESTIC (L. M. Gorman, mgr.): Moving pictures 17-22; good, to fair houses.——LYRIC (Frank H. Bradstreet, mgr.): In the Palace of the King 24-29.——ITEMS: The Dreamland Theatre has closed vaudeville and will operate again as a moving picture house. The regular season closed 22 at the Oliver. The house has closed a prosperous and satisfactory season from all standpoints and offered a variety of excellent productions. The Grace Hayward Stock co. will appear there throughout the Summer.

FORREST W. TERBETTS.

BROKEN BOW.—OPERA HOUSE (S. P. Grost, mgr.): The Runaways 5; fair, to medium business; large cast and doubtless would have drawn well except for storm. Wrestling match, Jack Miller vs. Farmer Burns, 15; won by Burns, first fall in nineteen minutes and second in twenty-one minutes; attendance large. Sanford Dodge 27.

KEARNEY.—OPERA HOUSE (J. F. Sapp, mgr.): Three Weeks May 19, good performance to fair business. The Holy City (State Normal Chorus) 24, excellent musical rendition to well filled house. Wrestling match 31.——ARENA: Hagenbeck and Wallace Circus 10.

NORFOLK.—AUDITORIUM (M. W. Jencks, mgr.): Burwood Stock co. in The Girl from Out Yonder May 21 closed the season to large house; excellent performance.

NEVADA.

CARSON CITY.—OPERA HOUSE (Charles H. Peters, mgr.): The Burgomaster 5 delighted S. R. O.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus. mgr.): Dover Choral Society (local) presented The Mascot 13, 14 to poor business; deserved better, as the show was very good. Sherman's moving pictures 15 pleased big business. Sherman's moving pictures 22.——ITEM: The scarlet fever epidemic is over and the schools all opened 17.

PORTSMOUTH.—THEATRE (F. W. Hartford, mgr.): Pictures and vaudeville opened to fine business. Features include the Morgan Troupe, E. R. Zaranos, the Sisters Hess, Delano, new songs by Art Spaulding May 24-29.——ITEM: Premier Scenic Temple; good pictures and profitable business.

NEW JERSEY.

ATLANTIC CITY.—NIXON'S APOLLO (Fred E. Moore, mgr.): The Narrow Path, with Ida Conquest in the leading role, May 20-23; good business. The Three Twins 24-26; excellent co. and crowded houses. Henrietta Crosman in Sham 27-29; made a hit and good business.——SAVOY (Harry E. Brown, mgr.): Vaudeville 24, including Mr. and Mrs. Harry Thorne and co., Bennett and Errol, Ben Ryan, Milton and Madelyn Pincus, Vaughner, and Patterson and Ternello.——CRITERION (J. W. Barrett, mgr.): Criterion Players opened their Summer season in A Night Off. Next week The Circus Girl.——YOUNG'S PIER THEATRE (W. E. Shakleford, mgr.): Ben Harris' Vaudeville co. 24. The Great Prescelle, McKenzie, Shannon and co., Hanley and Jarvis, La Tour Sisters, Steeley and Edwards, Gill and Aker, and Kohl Hashminoto.——MILLION DOLLAR PIER (John L. Young, mgr.): The Philippine Constabulary Band.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Capacity houses have been the rule. Pearl Tangley, the Egyptian mentalist; Bobby Dohn, Seabrook and Barry, Coulter and Wilson, and the Musical Pashleys, together with motion pictures gave great satisfaction May 24-29.——STATE STREET THEATRE (Herman Wahn, mgr.): The Spirit of '76, Jerome and Jerome, Helen Joyce, Tweed and Roberts, Jane Carling, with the motion pictures 24-29; good business; pleased.——ROYAL (Charles Haldinger, mgr.): Buchman and Gross, Kittie Hoffman, Florence Lindhurst, and Wilbur Atkins 24-29 satisfied large houses.——THE STAR, NICOLETT and NEW BIJOU are presenting motion pictures to good business.——CITY PARK, now named CAPITAL PARK (Max Rosen, mgr.): Abdallah Ben Ali's Whirlwind Arabs Cavana, slack wire performer; McPherson's Colored Comedy Band, 29.

PERTH AMBOY.—BIJOU THEATRE (J. F. Ernst, mgr.): May 24-26 Sevengala, hypnotist, assisted by Mlle. Minerva; Two Franciscos, Labelle Faust, Murphy and Francis, Beatrice Johnson, and Bijougraph to S. R. O. 27-29 Sevengala, Mlle. Minerva, Fitzgerald and Wilson, McGrafth and Ousman, Powers and Wilson, Ella Hall, and Bijougraph to capacity.——MAJESTIC THEATRE (M. Shannon, mgr.): 24-26 Ruth Richmond and co., Mayville and Bushell, Kluting's trained dogs, Tognarelly Trio, Wilson and Rich, Harry Scott; business good. 27-29 Four Musical Pranpins, Sullivan and Summers, A. J. Hart, Sousa and Sloan, Jordan and Gervaise, Margarette Sullivan; good business.

BAYONNE.—WASHINGTON PARK (Freeman Bernstein, mgr.): May 24-29, vaudeville, to good business. Eddie Clark made a decided hit; Smirl and Kessner in The Bellboy and the Maid, Bruce and Bruce, Columbia Comedy Quartette, Martinetti and Grossi, a musical act; Three Razzillians, comedy acrobats; Albani and Canaris, illusionists.——PARKOSCOPE: James J. Jeffries will be the star attraction 31.——BIJOU (Felber and Shea, mgrs.; Burke D. Howard, res. mgr.): Vaudeville and illustrated songs by Nell Farley and four reels of pictures to big business.

HOBOKEN.—LYRIC (Grant S. Riggs, mgr.): Usual big business at the Lyric May 24-29, with the following on the bill: Bertha Ami, Bernard and McAvoy, motion pictures, Helen Hyde, illustrated songs, Seeney Reiley, Chester, Miller and Chester, Marion and Neal, and lectures.——EMPIRE (A. M. Bruggemann, mgr.): The Empire has the following: Reed and St. John, Stevenson and Beverly, Franklyn Gale and co., Billy Wells, Four Stagpooles, motion pictures and illustrated songs, to record-breaking business 24-29.

BRIDGETON.—CRITERION THEATRE (Ed. R. Moore, mgr.): Pictures and songs May 23-29; excellent business.——LYRIC (Crane and Fleetwood, mgrs.): Leigh Sisters, clever singing and dancing act; Thomas Bodine and Harvey M. Shelly in illustrated songs, and moving pictures 23-29; very strong bill for the closing week at this house.

RED BANK.—FRICK'S LYCEUM (Fred Frick, mgr.): The Taylor Stock co. ended May 10 to good business. Knight for a Day to big house; good performance.

NEW MEXICO.

SILVER CITY.—ELKS' OPERA HOUSE (H. H. Betts, mgr.): The Strollers (local) repeated performance of M'amselle Margot May 4; good business.——THE PIERCE: Roslyn Toreadors 5, 6 pleased good houses. Chaplain C. C. Bateman, U. S. A., delighted small business with lecture, "Campaigning in the Philippines." 10. N. M. Normal School annual literary contest 21. N. M. Normal School senior class play, The Shakespeare Water-Cure, 24.——ITEMS: The Strollers presented M'amselle Margot 19 at the New Mexico Cottage Sanitorium, pleasing the patients. On May 20 the performance was repeated at the theatre at the U. S. General Hospital at Fort Bayard. On 22 the Strollers, accompanied by the Silver City Military Band, gave their fourth performance at Deming to good business. Manager Wilson, of the Strollers, is considering an offer to have this co. of amateurs open the new Opera House in Santa Fe.

NEW YORK.

ELMIRA.—RORICK'S (Herbert Sallinger, mgr.): To crowded houses of well-wishers, Manager Sallinger's new Manhattan Opera co. opened season May 24-29, presenting Robin Hood most pleasingly. Manager Sallinger as the Sheriff of Nottingham on opening night was accorded an ovation lasting fifteen minutes. Cordial welcome also given Arthur Wooley as Friar Tuck. Rene Dietrich, the new prima donna, jumped into instant favor as Maid Marian. Horace Wright scored a big hit as Robin Hood. Marie Horgan was a most acceptable Dame Durdan. Edward Beck has a splendid voice and is a good-looking Will Scarlet, and Almon Knowles is a thoroughly competent Little John. Additional good work was contributed by Florence Courtney as Annabel, Maude Cannar as Alan-a-Dale, and Larry Deagon as Sir Guy. The chorus proved good looking and of excellent voice, and the scenic effects were of the best. C. Gnarro directed the orchestra with rare skill and judgment. The Bohemian Girl 31-5.——MOZART (G. W. Middleton, mgr.): The successful opera season at this house was brought to a close 24-29, the Mozart Opera co. singing The Mascot in a pleasing manner to large houses. Melba Drake, who replaces Josephine Isleib in the prima donna roles, won much favor as Bettina, and George Lyding made his first appearance as Pippo and scored. Charles Van Dyne was a humorous Prince Lorenzo, Charles Wallace an acceptable Rocco, Jethro Warner a tuneful Prince Frederick, and Elfrieda Wagner a captivating Fiametta. The chorus work was unusually strong. This house will reopen in August.——HAPPY HOUR (Ira Van De Mark, mgr.): Judge Brothers, Bert Ferguson, Francesco Donegani, and motion pictures 24-29; large and well pleased houses.——RIALTO (F. W. McConnell, mgr.): Moffatt and McBride, Rochefort and May, Cora Cherry, Nellie Penrose, Loretta Faun, Marie Bell, Max Bruno, and Rialtoscope 24-29; excellent business.——GRAND (E. J. Toole, mgr.): D'Armody, Richard Carleton, and motion pictures 24-29; good houses.——FEDERATION: Cricket on the Hearth 27.——ITEMS: Josephine Isleib, prima donna of the Mozart Opera co., has retired from that co. to fill a prior engagement with the Whalon Park Opera co., Fitchburg, Mass. Previous to her departure from Elmira, Miss Isleib was presented with a costly gold medal by Baldwin Post, G. A. R., which has elected her daughter of the post.—Rene Dietrich, prima donna, and Horace Wright, tenor, of the Manhattan Opera co., surprised their friends 25 by announcing that they had been married at Washington, D. C., May 12. Rosaland Lee has joined the Beulah Lee Stock co.

J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): The Mortimer Snow Stock co. have achieved an unmistakable success. Business has been good since the opening night. For this, their third week, May 24-29, Raffles was admirably presented. Mr. Snow in the leading role had a congenial part, which was well acted, receiving curtain calls and floral gifts. The leading lady, Miss Mravlakj, was also seen again to advantage as Gwendoline Conrad. Other important characters were commendably portrayed by Joseph M. Holicky, George Connor, Edward A. Hayes, Elizabeth Wilkes, Rosalie Terlin, and May Anderson. The stage settings and costumes were in keeping with the work of the co. No little credit is due Stage-Manager Edwin A. Fowler for the popularity of the organization. Week 31-5, The House of a Thousand Candles.——PROCTOR'S (Howard Graham, res. mgr.): Week 24-29, the final week of vaudeville at this house, a capital bill was offered, comprising Al. Leech and his Rosebuds, Tom Malcolm, La Vine Cimaron Trio, Hattie Delaro and co., Morris and Morton, the Heidelberg Four, and Juggling De Lisle. Next week, moving pictures.——MAJESTIC (Emil Delches, prop. and mgr.): The following vaudeville features in conjunction with moving pictures drew immensely well 24-29: Mr. and Mrs. Thomson, the Trillers, May McDonald, Harry Baro, Estelle Harte, and Harry Gray.——ALTRO PARK (Max Rosen, mgr.; Henry Pincus, res. mgr.): Opened 29 with the following features: Menichini Royal Band, Six Nelsons, Mlle. La Belle, Four Gladstones, and Juggling Jordans.

GEORGE W. HERRICK.

SYRACUSE.—WIETING (John L. Kerr, mgr.): The stock co. presented in the Bishop's Carriage and When We Were Twenty-one to good business May 24-29. The House of a Thousand Candles and Strongheart 31-5.——BASTABLE (S. Bastable, mgr.): The Rober Stock co. in The Road to Yesterday was very successful 24-29. Sappho 31-5.——GRAND (The Grand Co., mgrs.): Carson Sextette, Rabrie, Gaines and Brown, and pictures to fair business 24-29.——SAVOY (L. Desmond, mgr.): Perry and musical dogs, Dancing Shaws, Blanchard Trio, Parsons Sisters, Copeland and Jones, and pictures drew big houses 24-29.

E. A. BRIDGMAN.

BINGHAMTON.—ARMORY THEATRE (E. M. Hart, mgr.): Armory Stock co., third week, May 23-29, with A Bachelor's Honeymoon to large business. W. L. Robards again displays his versatility this week in the comedy role of the Bachelor. Helen Rick deserves special mention for her Minerva. Grace Hopkins is Juno. Prominent in the co. are George Whitaker as Stephen Houston, Al. T. Devitt as Dr. Schwartz, Clara Douglass and Madelyn Journe as the twin daughters, Lois Francis as Marianne, and Harry Glassford as Anthony Gumbug. Piney Ridge 31-5, Burt Wallack has been specially engaged for the role of General Deering.——STAR THEATRE (E. G. Diefendorf, mgr.): Moving pictures and illustrated songs.——HIPPODROME (W. J. Guilfoil, mgr.): Moving pictures and illustrated songs.——EMPIRE THEATRE (G. B. Wright, mgr.): Moving pictures and illustrated songs.——GAIETY THEATRE (Albert Soller, mgr.): Moving pictures and illustrated songs.——CASINO PARK (J. P. E. Clark, mgr.): Comic opera will be presented at the Casino for a short season, beginning 31, the Binghamton Railway Co. having closed a contract with G. L. Robinson, Co. will number twenty-five people. Mikado will be the opening bill.——WHITE CITY (L. E. Wagner, mgr.): Beginning 29, vaudeville with the following: Tweedy and Roberts, Anna Narone, Merry Michels, George Kaine, Cravetta and Parr.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw, mgr.): The Man on the Box (St. Lawrence University Dramatic Club) May 20; fine house. Parsifal 22 pleased two good houses. Sons of Veterans' Minstrels (local) 2.——ANTIQUE (Izetta Kieff, mgr.): The Great Comas, Franklin A. Brooks, Garry and Zell, Otura and Evans, two reels films; good business 24-29.——BIJOU (Floyd W. Clark, mgr.): David Exler (songs), two reels pictures 24-29; business good.——LYRIC (J. Grafton Greene, mgr.): Frank Sheedy and co., Levitt and Falls, Edward Louden, Paul Holcombe, the Musical Lockwoods, two reels pictures to good houses 24-29.——STAR (H. M. Griggs, mgr.): Mabel Gates (songs), four reels films to good business 24-29.——WONDERLAND (E. Bruce Frazier, mgr.): Nella Robinson, Arthur Warriner, three reels films to good houses 24-29.——ITEMS: Floyd W. Clark purchased Bijou from J. B. Worthen 24.—Fred Cummings, former musical director at the Orpheum, replaced Frank Guerney as musical director at the Lyric 24. Lyric will split acts with Star Theatre, Ogdensburg, commencing 24. Change Mondays and Wednesdays. Ada Jones is to be featured here 31-5.—E. Bruce Frazier, formerly with United States Amusement Co., who has been located in Kingston, Ont., assumed management of Wonderland 19.

ROME.—LYRIC (direction of F. R. Luescher, Inc.; Edward J. Gatley, mgr.): Parsifal May 21; elaborately staged; co. fair; pleased small house. The Mascot (local), professionally directed by Walter C. Wilson, 28, 29. The Red Mill 2.——IDLE HOUR (J. Y. Burns, mgr.): Merrill and Symonds, comedy, and Rube Golde, Italian impersonator, 20, 21. James Johnson, singer, and Martin and Doyle in refined comedy sketch, 24-26; pictures and songs by Edna Geisler. Dolly Rice and George Pickerel will feature 29; business good.——ITEMS: The Colonial, W. Zimmerman, manager, now changes pictures daily.—The Rome High School Orchestra appeared at the Casino, M. Sandusky, manager, to good financial advantage 21.—The Shuberts, who contemplated putting on stock co. for the Summer in Utica, have changed plans and sent co. to one of their other houses. In Utica they have put on four Keith acts, pictures and songs.

SARATOGA SPRINGS.—BROADWAY (A. G. Sherlock, lessee; Fred C. Mallory, mgr.): W. F. Green's Moving Picture and Illustrated Song co. to good business.——THE PONTIAC (John C. Graul, mgr.): Will open May 31 with vaudeville, moving pictures and illustrated songs. This is a new theatre, with a seating capacity of 650; all the modern improvements; ground floor house.——BIJOU (Dreyer Brothers, mgrs.): On 27 vaudeville will be added to the programme of moving pictures and illustrated songs; licensed film house.——LYRIC (Kihlmeze and Becket, mgrs.): Licensed house with moving pictures.——WONDERLAND (John M. Neary, mgr.): Moving pictures and illustrated songs; two reels; independent service.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): Moving pictures and illustrated songs (dark nights).——FAIRYLAND (C. J. Hildebrandt, mgr.): Kaufman and Kenilworth, singing and dancing kids, and Barnes, musical man, with moving pictures and illustrated songs, pleased 24; business good.——ITEMS: Wonderland has reopened; new raised floor and seats; W. J. Myers has been engaged as singer; business is good.—G. H. Austin's U. T. C. co. reported at Lake George 21, playing under canvas. Mr. Austin reports much rain and bad roads, but capacity business at almost every performance.

NEW ROCHELLE.—THEATRE (M. Loew, prop.; Burt K. Wilbur, mgr.): May 24-26: Kelly and McAllister, Chester, Miller and Chester, Bernard and McAvoy, May Melville, Edith Forrest, 27-29: Russian Fear, Seymour's dogs, De Venn Twins, Lloyd and Martin.——ITEMS: Sadie Wallach, of the Gray-Horton co., will stay at her New Rochelle residence for the Summer.—Louis De Klade, stage-manager, will produce a drama, entitled On the Ranch of Mexico, on Friday evening to follow the amateur performance. Business good.

OSWEGO.—RICHARDSON (Frank E. Foster, mgr.): Parsifal May 24; poor house. Red Mill 1.——ORPHEUM (C. P. Gilmore, mgr.): Three Hylands, singing, dancing and talking act, and Billy Ward, singing and dancing, also moving pictures and illustrated songs 24-29.——LYCEUM (A. J. Garrett, mgr.): The Wylies in their comedy sketch, Family Jars, also moving pictures and illustrated songs 24-29.——ITEM: O. S. Hathaway, of Middletown, N. Y., the new lessee of the Richardson, was in town 24.

YONKERS.—WARBURTON: The Charity Ball May 24-26, Divorcons 27-29; business good. Edwin Mordant, Grace Atwell, and the Dorner Players have made a decided hit. The co. is well balanced.——ORPHEUM (Harry Leonhardt, mgr.): George Beban in The Sign of the Rose, Jennie Houghton, Ah Ling Foo, White and Simmons, the Donzettis, Flanagan and Edwards, and the Orpheumscope 24-29 to fair business.

HERKIMER.—GRAND THEATRE (W. A. Douque, mgr.): Blanchet Brothers and Randolph, McLain Sisters, Les Bollingers, Mark Lee, and moving pictures; big business.——ITEM: the fifteenth annual convention of the Trio County Firemen's Association, comprising Herkimer, Fulton and Montgomery counties, will be held in Herkimer July 3-5. Carnival cos. having that week open should write to P. J. Anderson, secretary.

NIAGARA FALLS.—INTERNATIONAL (Harris Lumberg, mgr.): Closed season.——LUMBERG (Harris Lumberg, mgr.): Opened handsome new house for vaudeville May 17. Following artists made splendid bill, which was enjoyed by capacity houses: Frances Williams, Coden and Clifford, George H. Woods and co., America's Quartette, vitagraph pictures.

TROY.—PROCTOR'S GRISWOLD (Guy Graves, mgr.): Moving pictures, illustrated songs and small vaudeville turns are drawing good audiences.——ITEM: Rand's Opera House closed for season and Manager Thompson and wife have gone to their Summer home.

JAMESTOWN.—CELORON THEATRE (J. J. Waters, mgr.): Opened May 31 for 1909 season with the Three Lucifers, Cunningham and Marrion, Jordan Brauneck and Chulita, Orpheum Comedy Four, the Clara Youngblood Carson Sextette, and moving pictures.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): The regular season is closed. It will reopen

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first week in September.——ITEM: The regular Saturday picture shows and vaudeville continue to do an immense business, and will be continued all Summer.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Polly of the Circus May 29. Vaudeville and moving pictures 24-28, to good business.——ITEM: Beginning 1, and continuing through the Summer, will produce vaudeville and moving pictures.

LOCKPORT.—HODGE OPERA HOUSE (J. Harvey Dayer, mgr.): Professor Hartman's Indians and lecture interested a small house May 25. The Red Mill 31.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Moving pictures May 24-29 pleasing crowded houses. Polly, the Circus Girl, 31. Moving pictures 1-5.

OWEGO.—TIOGA (E. A. Behman, mgr.): Polly of the Circus May 25; good house and fair performance. This closes the season.

LYONS.—MEMORIAL (Burt C. Ohmann, mgr.): Howe's moving pictures May 27 closed the season.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (Alson Brubaker, mgr.): Lillian Russell in Wildfire May 18 pleased one of the largest houses of the season. The Toastmaster (local) 21, by seniors of Fargo High School, under direction of Jessie Jepson Remington, was the best amateur performance ever presented here. The Servant in the House 22; strong cast; well staged; enjoyed by large audience. The Gingerbread Man 28. Black Patti Troubadours 4. Ben Greet's Players and Russian Symphony Orchestra 5. Alla Nazimova in A Doll's House, and Nat Goodwin, who closes the present season in June.——GRAND (Fowler and Smith, mgrs.): Business very good. Bill including Marie Rolfson 17-22.

MANDAN.—OPERA HOUSE (H. H. Williams, mgr.): Rankin and Sloan's Gingerbread Man May 25. Black Patti 1.——TOPIC THEATRE (Rehfeld and Humeston, mgrs.): Good business.

JAMESTOWN.—OPERA HOUSE (Morris Beck, mgr.): Norman Hackett in Classmates May 26. High School Commencement 3, 4.

OHIO.

URBANA.—CLIFFORD THEATRE (Ed. C. Clifford, mgr.): Crane's moving pictures May 27.——THE LYRIC (Larry P. Ryan, mgr.): La Bonita, Oneer and Quaint, 20-22; Joe Carroll, Lewis and Lessington, 24-26; fair business.——THE ORPHEUM (Murray and Holding, mgrs.): Motion pictures; business good.——WONDERLAND (Willoughby and Glick, mgrs.): Moving pictures; business good. W. H. McGOWN.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): Latimore-Leigh Stock co. May 17-22 closed their engagement in A Crazy Idea, The Creole, Hearts of the Blue Ridge, to good patronage. Nancy Boyer Stock co. 27.——FAIRBANKS THEATRE (L. M. Boda, gen. mgr.; Harry A. Ketcham, bus.-mgr.): Dagmar Dunlap, Schultz and Jackson, and motion pictures were the bill 24-29 to fair business.——NEW SUN (Sun Amusement Co., mgmt.): Seamon Duo, Clark and Duncan, Bartholomew Purpura in The Creation of Purity, and motion pictures 24-29 to fair attendance. Sam Watson's Barnyard Circus and other acts 31-5.——SPRING GROVE CASINO (W. A. Gillen, mgr.): Wayne Musical co. 23-29 opened in The Governor, the Girl and the Wise Guy; will also present The Money Maker and The Circus Girl for the benefit of Local No. 24, I. A. T. S. E.; opened to good business, but continues light.——ITEM: Regular opening of the Park for the Summer season 30 will present vaudeville, with the following bill: Hallen and Fuller, Yule and Simpson, St. Onge Troupe, Lewer and Mitchell, Harvey and Devora Trio, and motion pictures.

LIMA.—FAUROT (L. H. Cunningham, mgr.): Lady Darrell (local, St. Rose Dramatic Club) drew two good houses and pleased May 21. Nance Boyer Stock co. (return), drawing good houses and giving usual satisfaction 24-26, 28, 29. Rose Melville in Sis Hopkins 27.——ORPHEUM (Will G. Williams, mgr.): Week 24-30: Watson's Farmyard Circus, Jesse Hale and co., Troller Trio, Marie Laurens, soprano; Edith Barton, change artist, and pictures; good business.——DREAMLAND: Showing Wright Brothers' aerial flights.——ROYAL: Has as its headliner Teddy in Jungleland.——ITEMS: Wallace and Hagenbeck's Circus drew two medium sized tents and gave fair satisfaction 21.—Hoyer's Park drawing fairly good crowds.—New Park Theatre opened 16-22, the Chappelle Stock co. playing Sapho all week.

ELYRIA.—THEATRE (H. A. Drkeman, mgr.): Margarite Newton and co., Caravs, Olive Jackson May 20-22; acts and business satisfactory. Methven Sisters, Ed Collins, Mackin and Wilson 24-26 pleased good business.——ELECTRIC (J. F. Durham, mgr.): Master Gordon, Tom and Thomas 20-22. Vo-Vo, Charles E. Tenny, 23. Katheryn K. Fiske and Sam J. Rascoe in The Bogus Detective; J. Mick, novelty juggler, 24-26; acts giving satisfaction and business good.

ZANESVILLE.—ORPHEUM (Sun and Murray, dir's; H. S. Carter, mgr.): Frankie Drew, Harry Dull in The Broomstick Witches, Chantrell and Schuyler, the Connors, Clarence Burton, and John Goss May 24-29.——ITEMS: Burning powder ignited the stage draperies at the Orpheum and a panic was narrowly averted by the prompt action of the actors, all of whom took part in quenching the blaze.—Professor Dan Goodwin, of the Weller, has assumed charge of the orchestra at the Hippodrome.

WARREN.—OPERA HOUSE (John J. Murray, mgr.): Pictures and vaudeville. Stephen Fitzpatrick and co. in The Welcome Guest, Frevoll Martin and Flynn, and the Seven Africanders pleased large houses May 17-22.——DREAMLAND (W. W. Dunnevant, mgr.): Dick and Pearl and Sharp and Sharp 17-22.——THE GRAND (D. S. Fisher, mgr.): Lewis Julius 20-22.——THE CRESCENT (G. Porter, mgr.): Foster and Foster and James Finneran 17-22.

DELAWARE.—FAMILY THEATRE (Thorman and Frost, mgrs.): Marie Laurent, soprano; McKenzie and Benton in a playlet entitled Vodeville as It Should Be; Professor Leonard VanLewne in hand balancing and wire performance; Joe Carroll, comedian; Costillette and Hall in A Friend from Wall Street, a comedy skit, and moving pictures May 17-22; fair performances; business good.

STEUBENVILLE.—GRAND: Season closed.——NATIONAL (W. G. Hartshorn, mgr.): F. B. Cooper, Hallsman and Webber Sisters, Laura Hulbert and co., Alonzo Cox, and others May 19-20; good business.——ITEM: Manager Miller of the Palace Theatre has completed a number of improvements, and hereafter will show only first-class vaudeville.

CAMBRIDGE.—COLONIAL THEATRE (Hammond Brothers, mgrs.): Luella Pullen, Bartlet and Garfield, and others May 24-29; business good.——ORPHEUM (Hammond Brothers, mgrs.): Pictures; business good.——PRINCESS (Taylor and Wilson, mgrs.): Pictures; business good

FINDLAY.—GILLETTE (William Larkins, mgr.): Majestic Stock co. in Darkest Russia May 20. Turned Up 21, and Hoodman Blind 22 pleased good houses.——ORPHEUM (Tad Miller, mgr.): Dwyer Brothers, Al. H. West, Tad Miller, and McKenzie and Burton 20-22; good business.

AKRON.—LAKESIDE PARK CASINO (N. O. T. and L. Co., owners and mgrs.): Leno, Walsh and Melrose, Gladys Sears, Three Olivers, Fred and Anna Pelots, Woods, Ralton and co., Herbert and Brown May 24-29 pleasing to good business.

CIRCLEVILLE.—METROPOLITAN (Carle and Myers, mgrs.): Unicycle Hay, Billy Munn, Edmonds and Taylor, Grover McWilliams, Frank Johnson, Barrett Shephard and co., and motion pictures; good business and attractions.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Cutter Stock co. May 24-26 opened in Divorcons to good business; satisfactory performance. Triumph of Betty 27-29.

NORWALK.—GILGER (M. Reiss Circuit Co., lessees; W. A. Roscoe, mgr.): Moving pictures and vaudeville to satisfactory returns.——ITEM: Murray and Mackey Repertoire co. (under canvas) 14-19.

MARIETTA.—THE PRINCESS (Albert Waite, mgr.): Jack, the Bowery Kid, May 17-23, and moving pictures; fair, to good business.

OKLAHOMA.

EL RENO.—THEATRE (W. I. Goff, mgr.): Cole Younger (lecture) 20. High School burlesque. The Merchant of Venice Up to Date, direction of Shirley Chapman (local) 21.——NOVELTY (Warren and Walker, mgrs.): The Maxwells, Pitsor and Dave, and pictures.——ITEM: Fortner Brothers have closed the Palace and on the 8th opened the skating rink as the People's Theatre, with J. R. Willis, cartoonist; Princeton and Yale in Six Hundred Miles from New York, Jack Golden and Wife, the Leighs, and pictures; business excellent all week. 16-22 Madame Reno, Aultne Reno, Payne and Lee, Silent Tate, Brown and Smith, and pictures.

SHAWNEE.—FOLLY (H. B. Fatherly, mgr.): The Chicks, Ernie and Ernie, Tom Mack, Pitsor and Dave, and moving pictures pleased good business.——MAJESTIC AIRDOME (G. M. Small, mgr.): Albert Taylor co. May 16-22 in Peaceful Valley, Message from Mars, Poor Relation, Ragged Prince, and A Hot Old Time; splendid co.; fair business.

OKLAHOMA.—FOLLY (E. B. Tull, mgr.): Week 16 DeWitt Young and Sisters, Edwin Edwards, Rose Roma, Leone and Dale, Alfred Kelcey and co., and moving pictures did good business.

OREGON.

SALEM.—GRAND (John F. Cardray, mgr.): O. A. C. Military Band 11 pleased fair house. Wrestling match 17 (canceled). Ferris Hartman in It Happened in Nordland 14 delighted small house. Season closed.——ITEM: The Rix Vaudeville Theatre opens 15 with good bill and business.

MEDFORD.—THEATRE (Charles D. [illegible], mgr.): Ferris Hartman in It Happened in Nordland, to good house.

PENNSYLVANIA.

SCRANTON.—POLI (J. H. Docking, mgr.): Stock co. gave The Heart of Maryland May 24-29; excellent business; the play was well [illegible] Edna Archer Crawford as Maryland Calvert made a decided hit. Other favorites are Robert Warwick, John Ravold, Paul Anderson, and Lydia Knott. The Road to Yesterday 31-5.——ACADEMY (Charles H. Southwell, mgr.): Has done away with vaudeville and is running a straight moving picture theatre to excellent business.——HIPPODROME (Dave Cohen, mgr.): Frank Dale, Amelia Loverich, illustrated songs, and moving pictures 24-29; bill and business excellent.——ORPHEUM (J. H. Farrell, mgr.): The Three Fishers, Hiram Hoven, Tillie Vest, illustrated songs, and moving pictures 24-29 pleased. Excellent business.——WONDER (F. J. Herman, mgr.): Mayme Fulton, William Sisto, Jillette and Hallahan, illustrated songs, and moving pictures 24-29; bill and business excellent.——WONDERLAND (F. J. Reynolds, mgr.): William Sears, Thomas Farrell, illustrated songs, and moving pictures 24-29; bill and business good. Now using Independent films.——LUNA PARK (Len B. Sloss, mgr.): Opened 24 to largest attendance in history of park, there being 7,000 paid admissions. The free act was Granada and Fedora, high wire performers, receiving hearty applause. New features this season are the Sea Disaster, the Wireless Congress of Novelties, Sanderson's Marionettes, Billiken's Temple, Witcomb's man eating alligators, and the Waldrons, glass blowers. Free attraction for week 31, the Six Flying Banvards. The Sunday concerts by Luna's own band will be omitted this season.——ITEMS: Barnum and Bailey's Circus will be here 7.—The Drummer Boy of Shiloh, by members of Camp No. 8, Sons of Veterans, at Lyceum 27-29. The play was well staged and excellently acted, and a financial success. It was staged by A. F. Nall.—The pupils of the Furman School of Oratory gave two one-act sketches, entitled Sunset and The Obstinate Family, at Guernsey Hall, 26, to capacity house. The playlets were well acted and the players received many curtain calls.

HARRISBURG.—MAJESTIC (Joseph Frank, local mgr.): Ivan Abramson's Italian Opera co. May 21, 22: Carmen, La Traviata, and Aida were admirably presented; attendance fairly good and appreciative.——MAJESTIC: Closed 22.——ORPHEUM (C. Floyd Hopkins, res. mgr.): Week 24-29, attendance very good; Gorman and West in A Special Meeting, Barr and Evans, May Linden, Webb-Ramolo Troupe, and fine motion pictures.——PAXTANG PARK (F. Davis, mgr.): Bill 24-29 (opening week) comprised the following: Mariolo, juggler; May Fulton, Kelly and Adams, McGrath and Feaman, and Stedman's dogs; attendance fair.

BROWNSVILLE.—ARCADE THEATRE (W. H. Crawford, mgr.): George A. Foster, Childers and Childers, illustrated songs, and moving pictures May 20-22; good bill: S. R. O. Herbert Devean, Frint-George and co., illustrated songs, and moving pictures 24-26; excellent bill; capacity.——GRAND OPERA HOUSE (Ray Rush, mgr.): Frank Merritt, Omega Trio, illustrated songs, and moving pictures 20-22; good bill; fair business. Paris and Miller, Arthur and Jeanet, illustrated songs, and moving pictures 24-26; fine bill.

ALTOONA.—MISHLER THEATRE (J. C. Mishler, mgr.): Sis Hopkins May 24; fair business. Season closed. Open since July 30, '06, 449 performances.——ORPHEUM THEATRE (Charles A. Bierlauer, res. mgr.): Regular Summer season inaugurated 24 with the following vaudeville bill: Walter McEldenney, Donn-Francis co., Rose Thelmar, Luce and Luce, Sa Van and Warren, and the Orpheoscope; business good.

WILKES-BARRE.—NESBITT: Dark May 27.——POLI (W. G. Nealand, mgr.): Poli Stock co. in Mrs. Temple's Telegram did good business. Thelma doing good business 17-24. In the Heart of Maryland 31-5.——LUZERNE: Dark.——IREM TEMPLE (Lee W. Long, mgr.): Concert 31: Dr. Mason; Miss Zeckwar, soprano; Christine Miller, contralto; Frank Ormsbytenor; Edwin Evans, baritone.——ITEM: Barnum and Bailey's Circus 8.

KANE.—TEMPLE (H. W. Sweely, mgr.): Good business with the following bill 20-26: Harry and Katherine Mitchell, H. Sartella, Grace Davenport, Florence and John Lemoels, the Omega Trio.——FAMILY (Brown and Dion, mgrs.): McGreevy and Brown, King Brothers, Sperry and Ray, the Four Lubins, Sing Fong Lee, Two Leisenrings, with illustrated songs and moving pictures, to good business 20-26.

TYRONE.—ACADEMY OF MUSIC (C. C. Roecking, mgr.): Oberammergau May 22 delighted crowded house. The Great Seewald, Mitchell and DeLisle, and Preston Brothers 24-26; good, to fair attendance.——BIJOU (Mack Schaibley, mgr.): Billy Barron, Pearl DeForrest and co., 20-22; satisfactory to good business. Helen Van Buren and Foster P. Close and White and Sanford 24-26 pleased good houses.

TARENTUM.—NIXON (Joseph S. Skirboll, mgr.): Omega Trio, Howard Hall, May 17-19, and Walter Sanford Players, Lulu Theise, and songs and pictures 20-22 pleased good business.——DREAMLAND (W. R. McCullough, mgr.): Vaudeville, songs, and pictures 17-22 pleased many.——STAR (J. B. Boyd, mgr.): Vaudeville, songs, and pictures 17-22 pleased good houses.

OIL CITY.—ORPHEUM (Frazier and McCullough, owners): Mellini Sisters, Hengal Brothers, Chris Lane, Goodwin and Lane, Van and Maddox, King Brothers, Hall and Thaw, 24-29, to S. R. O.——GRAND (Farrell and Verbeck, lessees): Sharp and Sharp, William Ashton, Bryan, Cramer and Bryan, William De Orman 24-29; business good.

JOHNSTOWN.—GLOBE (J. G. Foley, mgr.): Zelma Rollas, Bendon and Abendona, and Redmond and Smith made up a good bill May 20-22. Johan and Matt and the Morrises are both great in their line 24-26.——LUNA PARK (Ed Stanford, mgr.): The park opened with its usual attractions 22; attendance was only fair, due to stormy weather.

RENOVO.—THEATRE (Schreck and McFadden, lessees and mgrs.): Closed for remodeling.——DREAMLAND (J. J. McFadden, res. mgr.): Cameraphone and moving pictures May 19-26 pleased large audiences. Viola Dale, singing illustrated songs, is making a big hit.——ARENA: Cole Brothers' Circus 27.

WILLIAMSPORT.—THE FAMILY (Fred M. Lamade, owner and mgr.): Professor C. A. Davis, Warren and Faust, Musical Simpsons, Tom Smith, the Hurleys, Rosedale Country Choir, Kiernan, Walters and Kiernan, the Lamadescope May 24-29; fair and enthusiastic audiences. This closes season.

SUNBURY.—ISLAND PARK: Vaudeville and moving pictures, May 24-29.——ROLLING GREEN PARK: Opened 22 with vaudeville and moving pictures.——ITEM: Barnum and Bailey's Circus 9 pleased greatly.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Vaudeville and moving pictures to capacity May 24-29. Theodota and co., Moore and Harrison, Illustrated songs.——THE BIJOU: Moving pictures and vaudeville 24-29 to large houses. The Rays, a musical team, and Miss McCormack in songs took well.——THE STAR: Pictures and illustrated songs to good business 24-29.

SOUTH CAROLINA.

FLORENCE.—AUDITORIUM (William Berringer, mgr.): Musical Festival May 24, 25, under the auspices of Florence Musical Association, J. W. Ragsdale, president. The singers were: Miss Hinkle, soprano; Miss Hussey, contralto; Mr. Strong, tenor, and Mr. Martin, bass, and the music was furnished by the Pittsburgh Festival Orchestra, and was excellent.——MAJESTIC (C. A. Hines, mgr.): Gilden Sisters 24-27: excellent performance; crowded houses.——AIRDOME (V. Rackley, mgr.): Felton and Hains and Sam Hood pleasing large audiences 24-27.

SOUTH DAKOTA.

WATERTOWN.—GRAND (William Culver, mgr.): Donald Robertson to good business May 12; co. very good. Sneddon-Paige Stock co. pleased good business 17-22. Plays: In a Woman's Power, Over the Sea, East Lynne, Brown's in Town, Sapho, The Cattle King.——IDLE HOUR (V. B. Vallon, mgr.): 17-22 motion pictures and illustrated songs; business good.

SIOUX FALLS.—NEW THEATRE (Maurice W. Jenks, mgr.): May 20-22: Fisher Stock co. Frank Gotch, wrestler, 28.——MAJESTIC (William H. Dance, mgr.): Royal Hawaiian quintette, the Brandons, Jack Symonds, Snowie Machelle, Cassata and Aalta, together with moving pictures, to good business.

TENNESSEE.

CHATTANOOGA.—AIRDOME (W. S. Albert, mgr.): Schroeder, Gibney and Bicknell made hit May 17-22. La Motte Trio, Ah Ling Foo, Al. H. Tyrrell, and J. W. Martin appeared to advantage; business good. The Famous Carr Trio, Harris Beauregarde and co., Schuster and Cole, Jack Ryan and Adele Stewart 24-29.——ORPHEUM (W. S. Albert, mgr.): The Lanslings made hit 17-22. Master Eddie Rouse, Blanchard and Foster, Mr. and Mrs. J. Murry Smith appeared to advantage; business good.——LYRIC THEATRE (John B. Church, mgr.): Roberts and Fulton and Eugene and Emerson made hits 17-22. Marie Coppell and Bill Jones appeared to advantage; bust [illegible] good. Griffith Thelma co., Valenteen Moore, Dave Gaston 24-29.

KNOXVILLE.—BIJOU (Fred Martin, mgr.): Opened to capacity business with Howell and Webster, the Lovelos, Fred Primrose, the Sterlings, and Bijouscope May 24-29.——CHILHOWEE THEATRE (Jewell Kelley, mgr.): Opened to good business with Cork co. in Under Oath and His Sister's Honor 24-29.

NASHVILLE.—THE VENDOME (W. A. Sheetz, mgr.): Local May Festival, May 21, 22; S. R. O. Closed the season.——THE CRESCENT (W. P. [illegible], mgr.): Earle and Bartlette, Kimball Brothers, [illegible] and May Woodward pleased good business [illegible].——ITEM: The Lyric Theatre will open its season May [illegible].

TEXAS.

SAN ANTONIA.—ROYAL THEATRE (Harry J. Moore, mgr.): Bill not up to standard, but pleased fair attendance May 16-22: A. Halverson, baritone; McCune and Grant, comedy bar act (good); Alice Vernice, Le Feure and St. John, moving pictures, and illustrated songs.——TAR (Wyler and Kennedy, mgrs.): Splendid bill 6-2; fair business; Herr Bowman, Lazola, serpentine dancer; Elliot Mullaly, blackface; the Silverlakes, acrobatic comedy; Joe Smith, illustrated songs, and moving pictures.——DREAMLAND (J. L. Fortner, mgr.): Still doing a record business with the same negro troupe.——ITEMS: The Wonderland has installed new opera chairs. The Gem, Dixie, Quality, Palace, Alamo, Princess, all did well 16-22.—The Happy Hour closed night 18 and will open again next Fall.

EL PASO.—AIRDOME (Frank Rich, mgr.): With the cutting out of vaudeville at the Majestic, Manager Rich has opened the Airdome with musical comedy and presents Nat Fields (brother of Lew Fields), who has a splendid co. with him from Chicago and presented the Weber and Fields successes Fiddle-Dee-Dee and Glad Hand 20 to capacity. Helena Alford is one of the leads and was a favorite. The Little DeWolf sisters (Capitola and Georgette) deserve special praise. The chorus was well costumed and attractive.

GREENVILLE.—Chase-Lister co. opened under canvas May 17 for a two weeks' engagement, playing to large audiences at popular prices.——ITEM: On account of the death of the infant child of Mr. and Mrs. Mennen, who are members of the Chase-Lister co., they did not give a performance 18. The child was three months old.

GAINESVILLE.—ELECTRIC PARK THEATRE (Bertram and Kirkpatrick, mgrs.): The Grace Cameron Opera co. May 17-22 in Dolly Dimples, Mlle Julia, A Trip to Egypt, delighted good crowds. Diemer Stock co. 24-30.——MAJESTIC (Ruby Kirkpatrick, mgr.): Motion pictures and vaudeville (Densmore Sisters) satisfied good business.

WAXAHACHIE.—MAJESTIC THEATRE (W. R. Raymuller, mgr.): Three Copelands, Wayne Christie, Nello, and Daisy Deane May 17-22 to good business.

PALESTINE.—AIRDOME (Tim O'Connell, mgr.): Leigh and Shone and pictures pleased good business 17-22.

VERMONT.

ST. ALBANS.—WAUGH'S OPERA HOUSE: Barbour Family Band May 24, 25: fair, to small business. On the Frontier 29. De Rue Brothers' Minstrels 31.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Leo Wise, mgr.): Page Stock co. in Lord Dundreary May 24-29 to good business. Mary, Mary, Quite Contrary 31-5.——IDLEWOOD PARK: Ben Greet and co., open air performance, 21, 22 to small business; bad weather caused this co. to play the Bijou 22.——COLONIAL (E. P. Lyons, mgr.): 24-29: Fred Wyckoff, Goforth and Doyle, Fonda, Dell and Fonda, and moving pictures to big business.——IDLEWOOD PARK (Fred Lewis, mgr.): Opens for the Summer season 24.

WINCHESTER.—AUDITORIUM (F. H. Hable, mgr.): Minstrels (local) May 21; good, to large business. Motion and talking pictures and illustrated songs 22.

PETERSBURG.—LYRIC, VIRGINIAN and COLONIAL: Moving pictures and vaudeville; fair business.——COCKADE: Moving pictures; light business.——AMERICAN and IDLE HOUR: Dark.

PETERSBURG.—ACADEMY OF MUSIC (J. P. Coleman, mgr.): Ben Greet Players May 20 in As You Like It pleased large audience.

WEST VIRGINIA.

HUNTINGTON.—THE HIPPODROME (S. E. Veazey, mgr.): Merrihew and Raney, Tom Delmore, Hays and Graham, the Wilson Family, John Goss, and Kashima and Otto May 17-22; good business. Will C. Cowper and co., Billy Munn, Crossman Trio, and Harris and Peck 24-29.——THE AIRDOME: Summer stock in True Southern Hearts and The Lone Pine 17-22; satisfactory business. In the Trenches and Rip Van Winkle 24-29.——ITEM: Kindly correct item of 11, in which we advised that F. C. Veazy has succeeded as manager of the Hippodrome, as this should be S. E. Veazey.

WHEELING.—COURT THEATRE (E. L. Moore, mgr.): Will open with Summer stock 14; co. incomplete as yet; full details next week.——ITEM: Wheeling Park is in the hands of the court, owing to forfeiture of lease by last year's co. by receiver appointed and allowing them to open pending settlement; vaudeville put on 24; they are doing well. Other houses are closed for Summer.

WASHINGTON.

TACOMA.—THEATRE (C. H. Herald, mgr.): Black Patti in Blackville Strollers 9 pleased fair business. Mischa Elman 11, under direction of Bernice E. Newell, pleased the best music lovers of Tacoma. In the Bishop's Carriage 13 by the Henry McRae Stock co. was a benefit given the co. because of the loss by fire of the Star and the wardrobes of the co.; the audience was large and demonstrative; it showed the kindly and sympathetic feelings existing here toward Henry McRae and his co.; he announced that night from the stage that his co. would play regularly at the Tacoma when road attractions were not using it; by September he will have another house probably built on the ruins of the Star. The Grand and Pantages have, as usual, done heavy business; week 10-16 had some good features. The Princess Theatre has been added to the list of moving picture shows; it is well located.

WISCONSIN.

RACINE.—THEATRE (Central States Theatre Co., owners; John Wingfield, mgr.): Harvey Stock co., May 17-23. Plays: The Better Way, Sin and Its Sorrows, Signal of Liberty, Two Married Men, Down East, The Village Vagabond, In Darkest Russia; co. very good; fair patronage. Regular season of the house now closed and opened as vaudeville 24, under the Morris booking, with bill of Eddie Redway and his Four Affinities, Clivette, Hubert Terry, Marie Ellsworth, and to have added 27 Joe McIntyre, Three Demonios, Chamberlain and Sterling; fine bill to good opening business.——BIJOU THEATRE (Campbell and Danforth, owners; F. B. Stafford, mgr.): 18-23 Julian Herne and co., Wangdoodle Comedy Four, Buckley's dogs, Edith Clifford; capacity business.——ORPHEUM (Sherwood, Baldwin and Co.): Doing nicely with moving pictures and illustrated songs.——ITEMS: Rumors of a new theatre are heard, with fair prospect of it being built. The home-coming celebration July 5, 6 promises to be the banner event in the city's history. Ten thousand former residents have been heard from and a majority signify their intention of being here. Government troops from Ft. Sheridan, Ill., will also participate.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Dougherty Stock co. May 16-22; good business. Plays: Faust, The Game of Life, The Parish Priest, The Slave Girl, In Honor Bound, Forgiven, The Fatal Likeness, Der Erbonkel (German) 25, Van Dyke and Eaton co. 30-6.

LA CROSSE.—THEATRE (Gage and Wohlhuter, mgrs.): A Stubborn Cinderella May 19 pleased good house. The Right of Way 20 drew well.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): The King of Tramps May 25; fair house.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edward P. Stahle, lessee and mgr.): Dockstader's Minstrels May 20; very good, to S. R. O.; Mr. Jolson took the leading part and captivated the audience.——ATLAS (Thomas Heaney, prop. and mgr.): Walter Armin, the Shamrocks, the Garden City Trio, illustrated songs and moving pictures 17-22 pleased good business. The Four Haulons, Somers and Storke, Leonard Kane, illustrated songs and moving pictures 24-29.

LARAMIE.—O. K. (Fred Cameron, mgr.): Vaudeville and motion pictures continue to S. R. O.——LYRIC (Moore and Greives, mgrs.): Vaudeville and motion pictures continue to S. R. O.

CANADA.

ST. JOHN'S, NEWFOUNDLAND.—T. A. HALL (T. A. and B. Society, props.): Merkle Harder co. in An American Citizen May 17 to S. R. O.

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Louis Anker giving fine portrayal of leading role. Same co. in farewell bill, My Girl Patsy, 18, to capacity; fine performance and business. Plays: The Burglar and the Lady, One Girl in a Thousand, A Fighting Chance, Queen of the Bowery, An American Citizen, and My Girl Patsy. Specialties: Frank W. Christie, monologist; Bedal Brothers, acrobats; Bruce Morgan and June Baird, dancers and vocalists.——ITEMS: Motion picture theatres all doing well.—The Nickel will shortly enter on its third year of continuous performances, under the direction of J. P. Kiely.—Clarence and Gustave Bedal, with Bruce Morgan, of the Myrkle-Harder co., left them at this place and will give a series of entertainments on their own responsibility through the outlying settlements. Rumor has it that they will take over the management of the Orient and conduct it on a vaudeville and motion picture policy.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): The Hustler co. May 17-19 failed to appear. Closed 18. John Griffith and Edyth Totten 24-26 in The Bells, Macbeth, and Faust opened (Victoria Day) to two very large houses.——THE UNIQUE (F. G. Spencer, mgr.): Reopened 22 to immense business. New balcony installed is a vast improvement.——ITEMS: The Star and Nickel offered attractive holiday bills 24. At the latter house appeared Keaney, society entertainer, in pianologues; the talking picture His Wife's Mother, Jennie Evans, and the Nickel orchestra.—The Happy Half Hour, closed during the Winter and Spring months, reopened 24, to good business.—The Princess and the Bijou are offering good films and attractive vaudeville features.

WINNIPEG, MAN.—THEATRE (W. B. Lawrence, mgr.): Boston Opera co. in Il Trovatore, Lucia di Lammermoor, Faust, May 17-22; good co.; fair business. Rigoletto and Cavalleria Rusticana 24-29.——GRAND (W. B. Lawrence, mgr.): The Child Wife 17-22. King of the Opium Ring 24-29.——DOMINION (W. B. Lawrence, mgr.): Edith Helena, Canfield and Carleton, Wilson Brothers, Sisters Ranto, Reston, Gilbert and Katen 24-29.——HAPPYLAND AMUSEMENT PARK: Opens 24; new management; new attractions. A fine open air theatre has been built in the park. Tom Marks and co. will open 24-29.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Closed for season.——BENNETT'S THEATRE (Gus S. Greening, mgr.): May 24-29 Clarence Wilbur and Six O'Connor Sisters (headliner), Uncle Tom's Cabin, Clarice-Mayne, Frank McRea, Tom Dempsey, Potter-Hartwell Troupe, Carney and Wagner; excellent business for the closing week; very good bill.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, mgr.): Kirk Brown opened second week, May 24, in Sign of the Cross and Puddinhead Wilson to capacity.——ITEM: Merkle Harder co. arrived today on steamer "Rosalind" from St. John's, en route to New York.

QUEBEC, QUE.—BENNETT'S (J. H. Alex, res. mgr.): Pat Rooney and co. in Simple Simon Simple; Arthur Hueston and co., the Water Witch; Will H. Fox, Monie Mine, and Zinka Pana May 24.

BRANTFORD, ONT.—GRAND OPERA HOUSE (F. C. Johnston, mgr.): B. C. Whitney's A Broken Idol May 19; performance and house fair. The Red Mill, good performance, to big business, closes 26.

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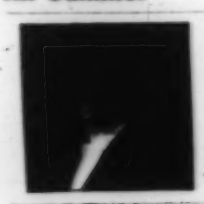

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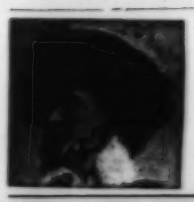

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